FEBRUARY 15, 1940 • BOOKING ISSUE 1940-41

# MUSICAL COURIER

*REVIEW OF THE WORLD'S MUSIC*

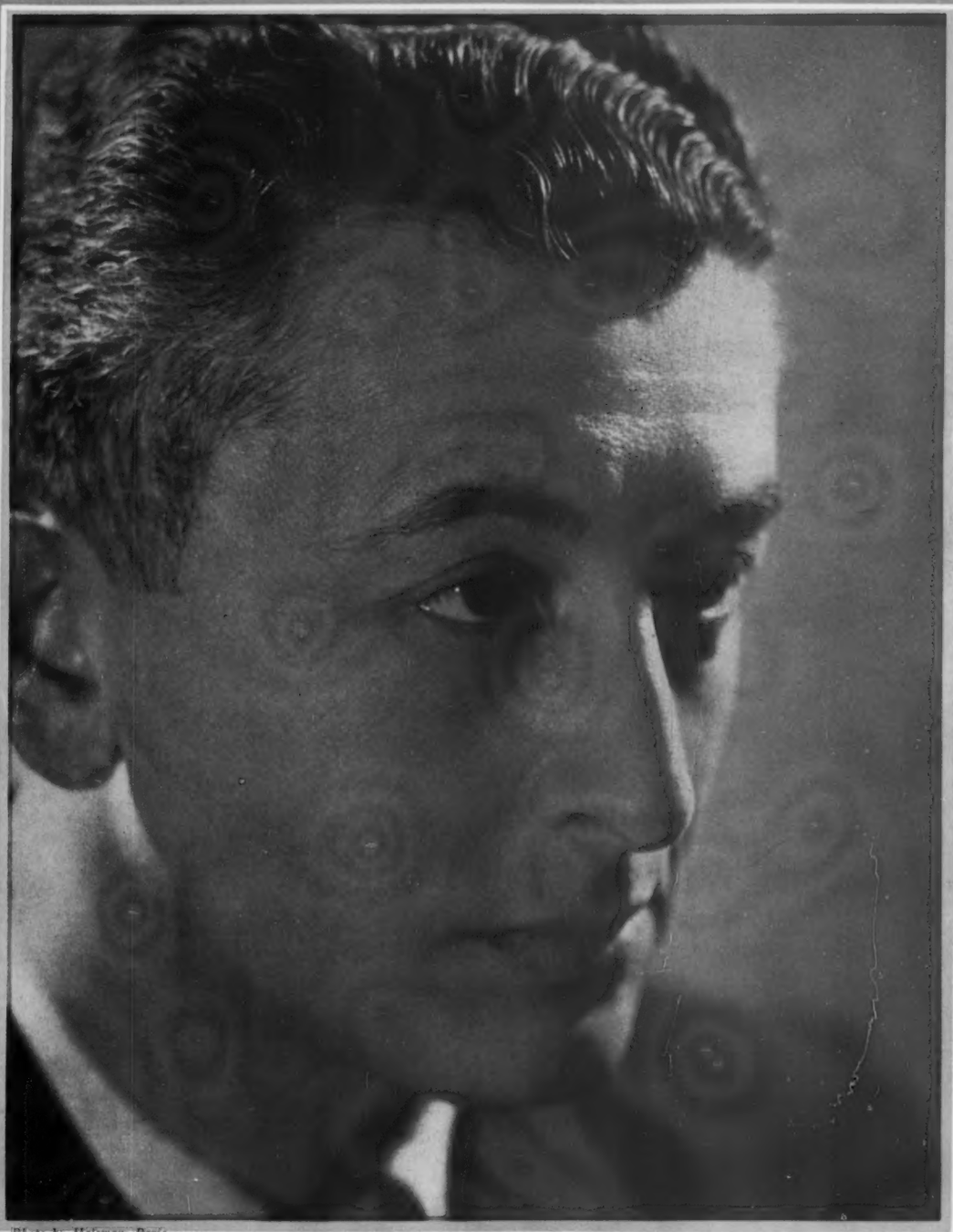


Photo by Hutchinson, Paris

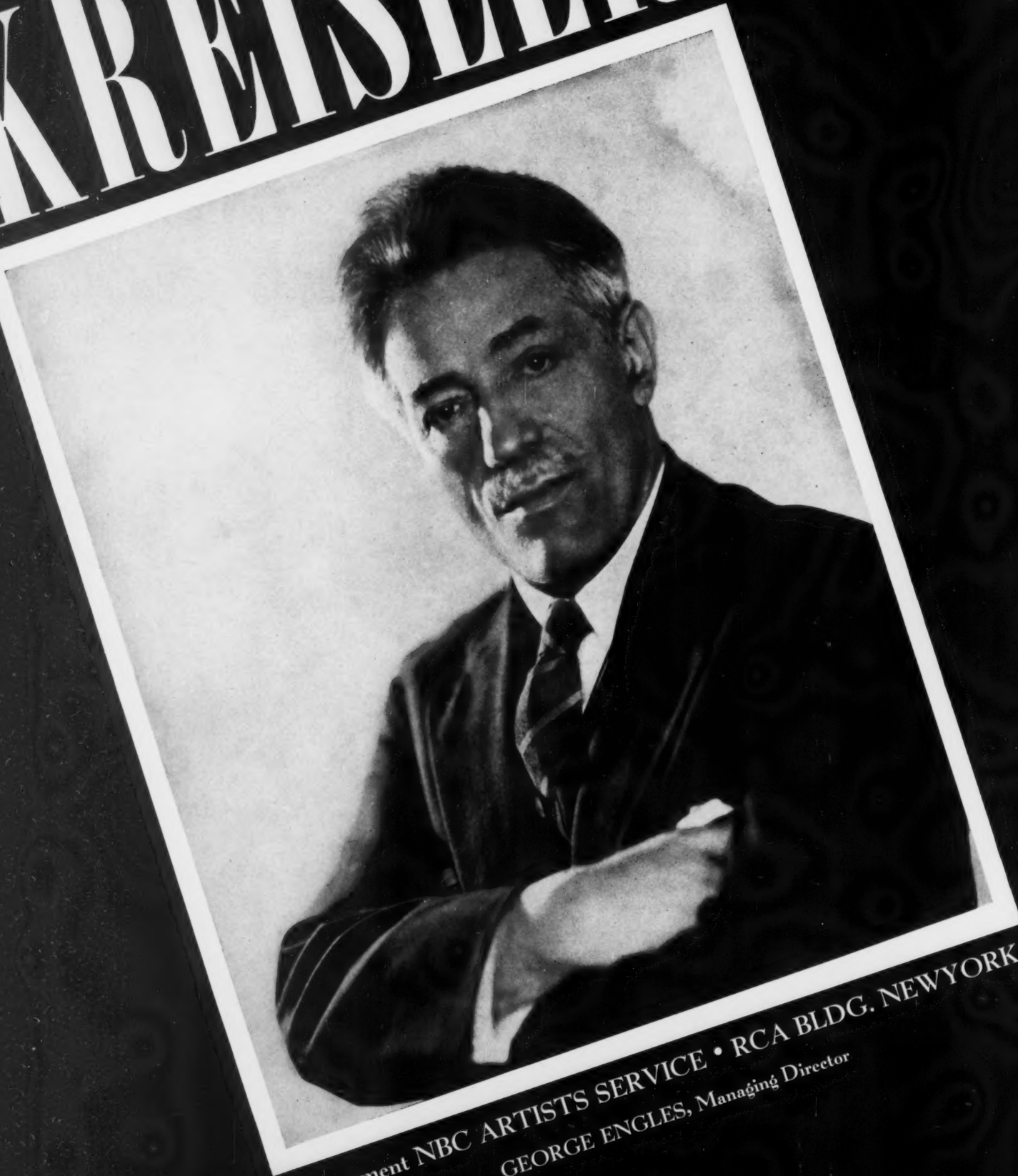
VLADIMIR GOLSCHMANN

Conductor of the St. Louis Symphony Orchestra

60th YEAR

20 CENTS

# KREISLER



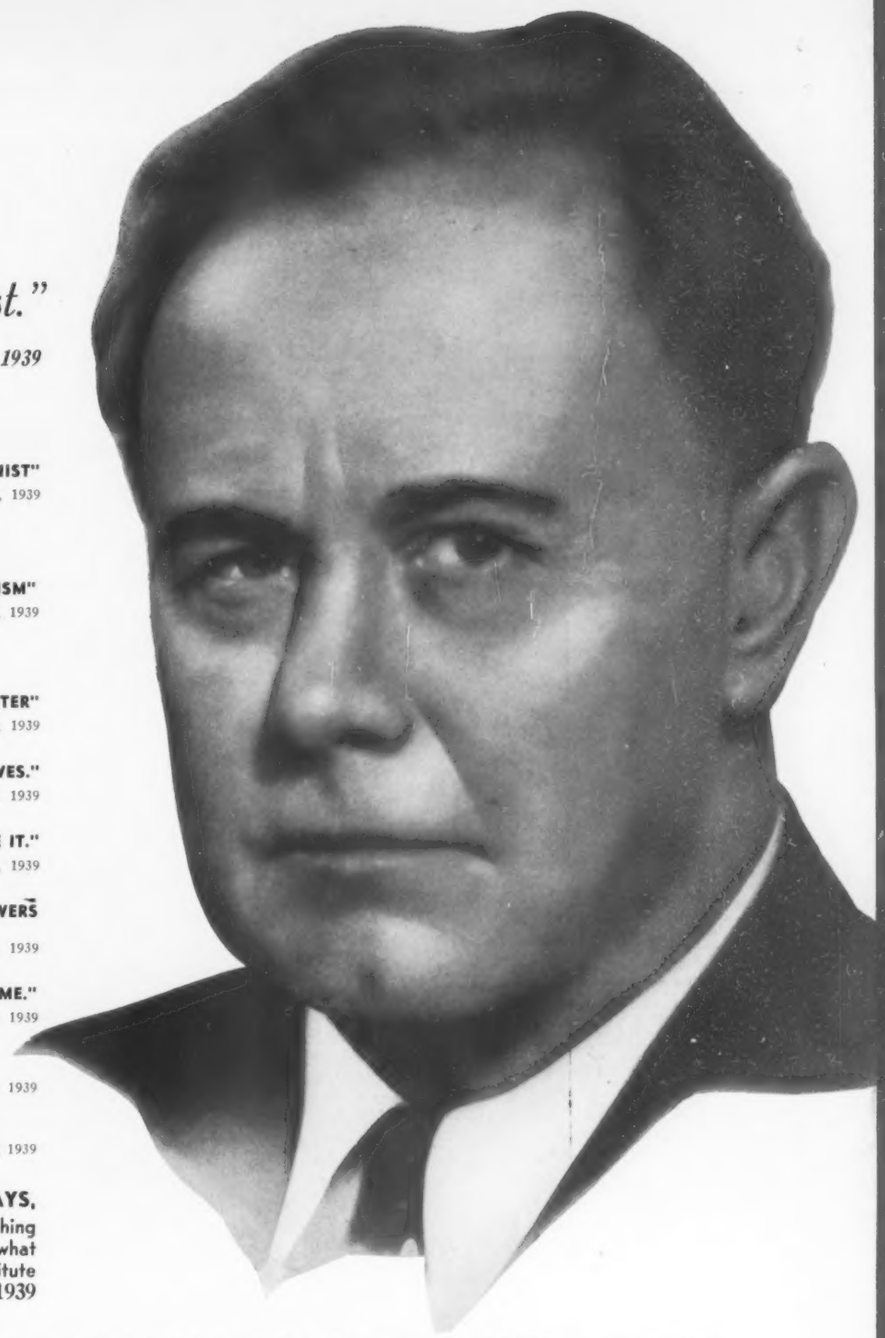
Management NBC ARTISTS SERVICE • RCA BLDG. NEWYORK •

GEORGE ENGLES, Managing Director

"*Hofmann —*

*that incomparable artist.*"

*Chotzinoff, New York Post, 1939*



**"THE TRANSCENDENT PIANIST"**
*New York Times*, 1939

**"THE ACKNOWLEDGED MASTER-PIANIST"**
*Philadelphia Record*, 1939

**"HE IS A MASTER OF MASTERS"**
*Pittsburgh Press*, 1939

**"A GIANT OF PIANISM"**
*San Francisco Examiner*, 1939

**"PEERLESS PIANIST IN PEAK OF FORM"**
*Portland Oregoncon*, 1939

**"THIS SUPER ARTIST PROVED HIMSELF A SUPERLATIVE PORTRAIT PAINTER"**
*Los Angeles Morning News*, 1939

**"IT MIGHT HAVE BEEN PROSPERO COMMANDING THE WINDS AND WAVES."**
*Baltimore News*, 1939

**"A MASTERLY INTERPRETATION SUCH AS ONLY A HOFMANN COULD GIVE IT."**
*Seattle Times*, 1939

**"JOSEF HOFMANN PLAYS—MAGICAL WORDS THAT BRING ALL MUSIC LOVERS TO SIT AT HIS FEET."**
*Santa Barbara News Press*, 1939

**"THE GREATEST OF THE GREAT PIANISTS, HOFMANN THE MASTER SUPREME."**
*Atlanta Georgian*, 1939

**"HOFMANN HAS, OF COURSE, BECOME AN INSTITUTION."**
*Cincinnati Times-Star*, 1939

**"HOFMANN IS INIMITABLE."**
*Robert Simon, in The New Yorker*, 1939

**"THIS EMINENT MUSICIAN PLAYS PIANO AS NO ONE ELSE PLAYS,** and his hearers hang on the music he makes because it is something supreme, something preeminently individual and therefore unlike what one hears from any other of the small group of pianists who constitute the elect." —*From Pierre Key's Syndicated Column*, 1939

**"'THE COMPLETE PIANIST'** returned to Carnegie Hall last night to play the first of two recitals in the name of Josef Hofmann; the reflective listener could pass in review the keyboard celebrities of the season and, recalling their most individual and distinctive gifts—their specialties, so to speak—find a parallel for each in the many-sided mastery of this one man." —*Oscar Thompson, N. Y. Sun*, 1939

**"THE GRAND MAN OF THE PIANO** . . . There are pianistic effects which he obtains that not only amaze his listeners, but also baffle them as to just how he makes it possible to wring them from the instrument . . . made music that will be long remembered by musicians . . . audience was almost hypnotized by the artist, who tossed off nine encores on the insistence of the enthusiastic hearers. There is no doubt he could have played for another hour if he had wished to concede to the thunderous cheering and stamping that went on until the piano was closed."
—*Boston Post*, 1939

**"NO PIANIST EXCELS MR. HOFMANN IN COMMAND OF THE KEYBOARD; PIANISTS WOULD SAY THAT NO ONE EQUALS HIM** . . . It has remained for him also to exhibit the tone of the piano in its most ravishing beauty. The old allusion to matched pearls is the only correct illustration of what he achieves with sound for purity of texture, play of light and consummate modulation. He was received with the most adulatory acclaim."
—*Eugene Stinson, Chicago Daily News*, 1939

"*Hofmann — the man who can be called the Greatest of Living Pianists.*"

*Carlton Smith in Coronet, 1939*

**TOURING THIS CONTINENT 1940-41 UNDER THE EXCLUSIVE MANAGEMENT OF:**

# METROPOLITAN MUSICAL BUREAU, INC.

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KNABE PIANO


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# WORLD RENOWNED ARTISTS

in Solo and Group Combinations

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"The commanding figure of the Harp World." "Superb pianist."
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—*New York Sun*

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**Cello and Piano**
**Flute and Cello**
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**Cello and Harp**
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—*Indianapolis Times*

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"The most beautiful tone I ever heard."
—*Washington Daily News*

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# *Concert Management Richard Copley ~*

**Charles N. Drake, Director**

## *Announces*

## "A DISTINCT ASSET TO THE LIST OF DUO-PIANISTS"

*—Julian Seaman in Cue*

New York Times:
Nov. 26, 1939

### "FRESH AND SPONTANEOUS DELIVERY"

"Violette and Helene Coffer-Chantal, French duo-pianists, were warmly received. With **admirably unified, closely knit ensemble,** the capable artists performed a program led off by the Mozart sonata in D major, particularly suited to their **intelligent and refined approach.** The gay, carefree spirit of this two-piano masterpiece was deftly captured in a nicely detailed, fresh and spontaneous delivery of its sparkling measures. Each of the three movements was **meticulously phrased and charmingly colored.** The andante deserved special mention for its **delicately graded, limpid tone and sensitive treatment."**—N.S.

"Smooth, flowing music from two pianists in **perfect accord** . . . Brahms 'Haydn' variations especially rewarding."—*Cue.*

"The playing was well unified and balanced."
—*New York Sun.*

## VIOLETTE and HELENE

# COFFER-CHANTAL

***French Duo-Pianists***

*"A Balance of Uncommon Excellence"—N. Y. Herald-Tribune*
*"Vibrant and Brilliant Interpretation"—Detroit Times*
*"Unusual Brilliancy That Makes One Sit Up Straight"—Chicago Tribune*

"The concert of last Saturday added another jewel to their crown of success and we again recognized their rightful place among the greatest celebrities. Listening to them with closed eyes, one felt it to be the playing of a single soul, so perfect was the unity of expression."
—Amerique

"The two personally attractive pianists presented their offerings with refreshing musical understanding, in accord rhythmically and dynamically, and the enjoyment of the music felt by the performers was reflected in the pleasure of the listeners."—Staats-Zeitung

**Concert Management Richard Copley, 113 West 57th Street, New York**

# AMERICA'S GREAT BOX OFFICE ATTRACTION!

*The*
## RECORD BREAKER IN SONG

**More than 500,000 persons heard her in Summer Parks in 1939**

★

**STANDING ROOM ONLY at every Winter Recital 1939-1940**

★

**Metropolitan Opera Sold Out Week after Week at Her Performances 1939-1940**

★

**Pons will sing in outdoor orchestral concerts again this Summer with André Kostelanetz as conductor . . . she will begin another cross-country recital tour in October for which bookings are now being made.**

★

*MANAGEMENT:*
**METROPOLITAN MUSICAL BUREAU, INC.**
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BALDWIN PIANO VICTOR RECORDS

**LILY**
# *Pons*

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COLORATURA

METROPOLITAN OPERA ASSOCIATION
SAN FRANCISCO AND CHICAGO OPERAS

★

Photo by DE BEL

A NEW PIQUANT EXOTIC RECITAL PERSONALITY

★

# ENYA GONZALEZ

Photo Zuniga

**NEW YORK (Press of Jan. 16, 1940)**

The gods who bestow beautiful voices have been generous . . . she is an imaginative, accomplished singer.—*Post.*

A deliciously fresh voice and an engaging way of singing.
—*World-Telegram.*

Well-produced, artistically phrased singing. Miss Gonzalez was successful in realizing the intimacy and Viennese charm of these seldom-heard works (Erich Wolff). —*Herald-Tribune.*

The six songs of Nin are music of imagination. . . . Miss Gonzalez was a fortunate interpreter, for she entered thoroughly into their spirit.
—*Sun.*

**TORONTO (Press of Dec. 2, 1939)**

She literally sang herself into the hearts of her audience. Her interpretative art matches the charm and beauty of her voice.
—*Evening Telegram.*

Gonzalez is a sparkling exotic—a vivid, theatrical figure. The audience was fascinated by the singer's art. —*Star.*

The brilliant Filipino soprano made her third appearance in Toronto in little more than a year. Again she delighted every listener by the fervor, purity, and sweetness of her voice, and by the piquancy of her exotic personality. She is an artist to the fingertips.
—*Saturday Night.*

**Management: METROPOLITAN MUSICAL BUREAU, INC.**
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113 West 57th Street, New York City

# felix knight

*American Tenor*

**"SOARING MUSICIANSHIP. A MANY HUED PALETTE. PURITY OF TONE. SMOOTHNESS OF SINGING"**
New York World-Telegram, October 12, 1939

**"WON VIGOROUS APPLAUSE FROM HIS FIRST NEW YORK AUDIENCE. INTELLIGENT MUSICIAN"**
New York Herald Tribune, October 12, 1939

**"A VOICE OF MARKED RANGE, WARMTH, FLEXIBILITY. SEARCHING INTERPRETATIONS"**
Gainesville Sun, November 22, 1939

**"HE WON THE ADMIRATION OF THE AUDIENCE THROUGHOUT THE CONCERT"**
Richmond Times Dispatch, November 14, 1939

**"AN EXCEPTIONALLY WELL CHOSEN AND INTERESTING PROGRAM"**
Richmond News Leader, November 14, 1939

**"SOUND AND VITAL MUSICIANSHIP. TONAL BEAUTY"**
Pensacola News, November 21, 1939

**"MUSICAL UNDERSTANDING—IMAGINATION—SKILL"**
New York Journal American, October 12, 1939

**Management • NBC ARTISTS SERVICE • RCA Building, New York - - - George Engles, Director**

# HELEN Jepson

**METROPOLITAN**
**—OPERA—**
**SOPRANO**

★

**VOICE COLOR**
A voice of warmth and beauty, cleanly controlled. Miss Jepson moves graciously and meaningfully, and has learned to color her voice with the particular emotion which animates the musical line. Thus, her leave-taking from Germont was made immeasurably richer by subtle inflections that cannot be indicated on paper, and can hardly be taught by the experience of others.
*The New York Times*, Dec. 10, 1939

**INTERPRETATION**
Miss Jepson is admirable both in song and in action. Few operatic actresses are able to suggest so convincingly the various facets of the character, its charm and pathos. Her voicing of the music . . . disclosed a true brilliancy.
*New York Herald Tribune*, Dec. 10, 1939

**BEAUTY OF VOICE**
Matching her beauty was the limpidity and freshness of her voice, which combination enabled her to run away with the show.
*Chicago American*, Nov. 21, 1939

**PERSONALITY**
As her performances gain from year to year in intensity, in beauty and in expressiveness, they gain too in a sense of the theatre.
*Chicago News*, Nov. 2, 1939

**MUSICIANSHIP**
Last night's performance definitely established her as one of the greater voices of the American opera stage.
*Philadelphia News*, Jan. 3, 1940

## ACCLAMATION!

**12,000 CHEER JEPSON VOICE**
Milwaukee Journal

**HELEN JEPSON IN SUPERB CONCERT . . . VOICE OF LYRIC GOLD**
St. Louis Globe Democrat

**EXCEPTIONAL PROGRAM PRESENTED BY JEPSON**
Columbus, Ohio, Dispatch

**CAPACITY AUDIENCE GIVEN VOCAL TREAT**
Toronto Evening Telegram

Management: **EVANS & SALTER, New York**
Division: Columbia Concerts Corporation of Columbia Broadcasting System

# America's MENUHIN

## HOLDS WORLD-WIDE AUDIENCES HUSHED!

**America's Own—yet Menuhin's magic-bowed music is *native* to every land, his genius a miracle to all peoples. Stilling a multitude to silence, here is music like *molten gold*—making every half-forgotten dream come *alive* again!**

LONDON: "It is easy to write the simple and final word 'perfection' against the performance of Yehudi Menuhin . . . foremost in his generation." —*Sunday Times.*

AMSTERDAM: "He makes us sit down in silence, spellbound."—*Het Vaderland.*

PARIS: "He is the giant of music before the public today."—*Excelsior.*

ROME: "Like our own Paganini. . . . His instrument has become an animate living voice."—*Il Messagero.*

MADRID: "It would seem that before him the violin never sounded."—*Herald.*

JOHANNESBURG: "One to whom sound can explain everything, and who can explain all he feels."—*Star.*

MELBOURNE: "Menuhin's art so brilliant, both connoisseur and untrained music lover can find inspiration."—*The Argus.*

SIDNEY: "Perfection of violin playing."—*Morning Herald.*

NEW YORK: "Menuhin made his fingers talk, sing, strum, ring bells, leap about like fireflies and fill the air with sparks."—*World-Telegram.*

BOSTON: "One of the phenomenal artists of our time." —*Morning Globe.*

WASHINGTON: ". . heavenly music soaring high above the orchestra."—*Star.*

DETROIT: "If a violin could utter a prayer, this would be its sonorous utterance." —*Times.*

CHICAGO: "Possesses an immediate communicativeness, much like the voice of a Galli-Curci."—*Times.*

SEATTLE: "Menuhin draws his bow across the heartstrings of humanity."—*Daily Times.*

LOS ANGELES: "A joy to his public, . . . music seems to exude from him."—*Times.*

SAN FRANCISCO: "His tone is one of the most enchanting sounds in violin history" —*Examiner.*

## CIRCLING THE EARTH TO CAPACITY CROWDS

## "PRODIGY OF YESTERDAY GENIUS OF TODAY IMMORTAL OF TOMORROW"

EXCLUSIVE MANAGEMENT: Evans AND Salter 113 WEST 57th ST. NEW YORK, N. Y.

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GREAT SINGING-ACTOR
Metropolitan Opera Association

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# MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3005 | NEW YORK, FEBRUARY 15, 1940 | Vol. CXXI—No. 4


# Chicago Opera Facing Extensive Reorganization as Controversies Develop Over Manner of Financing

## Opera Next Season Said to Be Assured, But Campaign for Financial Support Progressed Slowly

By RENÉ DEVRIES

CHICAGO.—Rumors are rife concerning the future of the Chicago City Opera, but we stand unchanged in our belief that the money will be raised and that Chicago will have a resident company for at least three more years, functioning as it has in the past at the Civic Opera House. That the money is not forthcoming as fast as had been expected does not surprise us, for some people of means are tightening their purse-strings and loudly proclaiming how an opera company should be run, and how much money they would give if such and such person were removed from the board.

Some of these same persons formerly said they would have contributed largely to the guaranty fund, had the late Paul Longone been displaced from the directorate. Since his lamented demise that group of socialites has taken some interest in our opera, but their contributions in real cash have been insignificant and, as ever, they want to advise but not to help foot the deficit.

The Continental National Bank and Mr. Stillwell of the same institution and treasurer of the opera company, will have the final "say-so," whatever may be heard to the contrary. J. C. Thompson will in all likelihood be made general manager, if our informant is correct; and as Mr. Thompson has run the Civic Opera House building with success, he may be the right person to appoint. The presidency has been offered to Chauncey McCormick, who may accept, for he has long been a staunch supporter of music in general and grand opera in particular. He is a cosmopolitan, speaks many languages fluently and has a wide acquaintance in social and musical circles.

### Opera on New Basis Foreseen

Chicago will have grand opera next season but on a different footing than heretofore. As too many cooks spoil the broth, too many well intentioned advisers may unwittingly hurt the cause of grand opera here.

There are many impresarios on the ground seeking the succession of Paul Longone. If one of them should bring capital as well as invaluable knowledge of operatic enterprises, the job would be his for the asking, but there is a great difference between promoting an opera company and raising funds for running it. Names are suggested by Mrs. Such-and-Such, others by Mr. So-and-So but they should back their choice with what is popularly known as the "do-re-mi," tones that tickle the ears of bankers and financiers who measure art by the size of a bank account.

The opera situation being the talk of the day, we have of late given you advance notice of what is transpiring at 20 North Wacker Drive and on the Gold Coast as well as on La Salle Street and the North Shore suburbs.

### New Sunday Series of Symphony Concerts

Henry E. Voegeli announces a series of three Sunday afternoon concerts by Frederick Stock and the Chicago Symphony Orchestra to be played in Orchestra Hall. Giovanni Martinelli will be

(*Continued on page* 106)

**GRACE MOORE AS LOUISE**

in the screen version of Charpentier's opera as produced in France under the direction of the composer. The motion picture had its American premiere on Feb. 2 in New York. Miss Moore sang the role the day previous at the Metropolitan Opera, where it was revived last season after an absence from repertoire of eight years.

# Hollywood Orchestra In New Theatre

## Stokowski Conducts Opening Event, with Rachmaninoff as Feted Soloist

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau

HOLLYWOOD. — The Philharmonic Orchestra of Los Angeles moved to Hollywood Jan. 25 to take up its residence at the Pantages Theatre for the remainder of the season. It came with Sergei Rachmaninoff as piano soloist and Leopold Stokowski as conductor. Most of the auditors stood to honor the pianist-composer after he played his own Second Concerto, and likewise applauded the immaculately posed leader. The welcoming committee was a packed house crammed with notables of screen, music and society who marched into the theatre between serried ranks of sidewalk spectators. It was a brilliant opening, even for Hollywood first night standards.

### New Stage Arrangements

The orchestra, augmented for the occasion, played in a deep boxed shell of dark blue, loaned by Santa Barbara. The players were arranged according to Stokowski's new seating plan, horns and percussion to the right, trumpets and trombones to the left, woodwinds in front before the conductor, with strings behind. In the acoustically fast shell, the seating proved a doubtful blessing for the orchestra men, accustomed to com-

(*Continued on page* 110)

# Rally to Aid Drive Of Metropolitan

## Campaign for $1,000,000 Results in Widespread Contributions

With the Metropolitan Opera Fund campaign on for less than three weeks, the drive to raise $1,000,000 gives every evidence of being realized in record-breaking time.

From every walk of life, people have responded with enthusiasm, alacrity and generosity. The latest contribution announced was a check of $1,000 from the Musicians Union, Local 802, which has also voted to give its services free for a gala performance at the opera for the benefit of the Fund. This is the first contribution thus far from a labor organization. The Union has also appointed a committee to seek one dollar contributions from musicians.

The Juilliard Musical Foundation's trustees made a contribution of $70,000.

A gift of $10,000 was made on Feb. 2, by the Metropolitan Opera Guild, and Mrs. August Belmont who made the announcement at the Opera Guild's first luncheon of the season at the Waldorf-Astoria, said: "We hope to double the gift before the end of the campaign." Mrs. Winthrop Ames' gift of $1,000 was also reported, as were several others.

Among those who commended the aims of the campaign was President Roosevelt, who wrote that he was delighted that the Metropolitan was to be a "people's opera."


# WE APOLOGIZE

**We promised that this booking issue of Musical Courier for practical purposes positively would be limited to 128 pages and cover.**

**There has, however, been such a tremendous response on the part of artists for announcements in the issue that despite the many pages available for the purpose it has been necessary to omit many columns of display.**

**To those artists whose announcements we have not been able to include we offer our sincere apologies. Watch for their displays in later issues.**

**THE PUBLISHERS**

# *Paris Leader Fails to Arrive So Golschmann Forgoes Holiday*

## Charles Münch Forced Down on Clipper Journey—Chavez Is Guest—Fund of $135,000 for Orchestra Grows

ST. LOUIS, MO.—Charles Münch, the Parisian conductor who was to have made his American debut as guest leader of the St. Louis Symphony Orchestra, failed to arrive in this country. Vladimir Golschmann stood by in the emergency, being obliged to forego his customary mid-season vacation. Münch started to America via the Atlantic Clipper which, due to unfavorable weather conditions, was forced down in Belgium and again in the Azores. When his arrival here became problematical, his projected visit was abandoned. Another cancellation recently announced is that of Walter Gieseking, who is unable to leave Europe. The symphony management has substituted for these artists, Rudolf Serkin, pianist and Ruth Posselt, violinist.

Mr. Golschmann's program for the concert which Münch was to have conducted, was made up from the votes cast for an earlier concert pair of request numbers and consisted of Sibelius' Finlandia; the Tchaikovsky Pathétique symphony; Wagner's prelude to Lohengrin and Siegfried Idyl, and Stravinsky's Fire Bird suite. This was holiday fare for those who love tunes and the large audiences were unstinted in their appreciation of Mr. Goldschmann's superb performances.

Raya Garbousova, cellist, appeared at the next concert pair, playing in her inimitable style the Haydn D major concerto and responding to insistent acclaim with extra numbers. John Alden Carpenter's Sea Drift; Brahms' second symphony and Strauss' Till Eulenspiegel completed the list.

The first Sunday afternoon popular concert filled the Municipal Opera House to overflowing for an all-Tchaikovsky program featuring the fourth symphony, the Andante Cantabile and the Nutcracker suite. The second scheduled for tomorrow afternoon is already sold out and the program will be all-Wagner.

### Chavez Is Baton Guest

Carlos Chavez was guest conductor for the eleventh pair adding to his great success of last season by his dynamic and scoreless conducting of Beethoven's third Leonore overture and fourth symphony; Debussy's La Mer and DeFalla's Three Cornered Hat dances. Conductor and orchestra stood several times to quell the ovation.

The first February concerts presented a program innovation when Mr. Golschmann offered four waltzes for the last half. These were Richard Strauss' Rosenkavalier; Sibelius' Valse Triste; Ravel's La Valse and Johann Strauss' Blue Danube. It was a fine experiment judging from the excited response which followed, and Golschmann's interpretations could not have been improved upon. The first half contained Edward Burlingame Hill's Sinfonietta for string orchestra and Sibelius' seventh symphony.

The Monte Carlo Ballet Russe made its annual appearance in four performances with the entire Symphony Orchestra in the pit. Several new choreographic works were introduced in colorful style together with repetitions of old favorites. Efrem Kurtz and Franz Allers conducted. The audiences were large and appreciative.

The orchestra's first mid-winter tour of this season comprised concerts at the University of Illinois at Champaign; and also in Toledo and Columbus, Ohio. These were all re-engagements and were played to capacity houses.

### Orchestra Raising Fund

The annual drive for the orchestra's maintenance fund is now in progress. The goal of $135,000 is gradually being reached and the team captains seem very much encouraged.

La Argentinita and her dancers were the attraction for the Civic Music League subscribers and their performance was generally interesting. Three of the numbers were repeated by request.

The Westminster Choir under Dr. John Finley Williamson's direction were brought to Howard Hall by The Principia Concert Course and sang to a crowded auditorium.

### Marian Anderson in Third Visit

Marian Anderson in her third successive appearance at the Municipal Opera House caused extra chairs to be placed, the limit of standees to be admitted, and many others to be turned away. This popular diva stands practically alone in the matter of drawing power in this city and for good reason. She is phenomenal. After a taxing program of more than two hours, plaudits and even wild shouts refused to be stilled until numerous extras were added. Kosti Vehanen was again Miss Anderson's efficient accompanist. O. C.

Photo by Otto Rothschild

**ETHEL BARTLETT and RAE ROBERTSON,** English duo-pianists, resting in Los Angeles before continuing their transcontinental tour. They have appeared in Los Angeles twice, Sacramento, San Francisco, Westwood and Pasadena. Before their Town Hall, New York, recital on Feb. 19, they will be heard in Seattle, Ponca City, Okla., with the Rochester Philharmonic, Brantford, Ont., Ann Arbor and Toronto.

**LILY PONS GREETED BY KATE RENNELL,** daughter of Mr. and Mrs. Henry Rennell, of Fairfield, Conn., and great-great-granddaughter of P. T. Barnum, who managed Jenny Lind. Miss Rennell gave the diva a good luck charm, in the form of a music book which belonged to the Swedish Nightingale and which Miss Pons kept in her Carnegie Hall dressing room on Jan. 27 when she sang there wearing a Jenny Lind designed costume.

## D'Andria Opera Company to Appear in Cuba and U. S.

Giorgio D'Andria, director of Grand Opera Nacional, has announced his schedule for the 1940 season in Cuba and the United States.

In March, Mr. D'Andria will present a series of twelve performances at the Teatro Municipal in San Juan, Puerto Rico. A return engagement at the famous Teatro Nacional in Havana will take place in May.

Several open air performances will be given in Allentown and Scranton, Pa., in July and August. Arrangements are also in the process of completion to bring weekly opera presentations during July and August to Mountain Park Casino at Holyoke, Mass. In November, there will be two gala performances at the Memorial Auditorium in Worcester, Mass.

## Metropolitan to Revive Marriage of Figaro

The revival on Feb. 20 at the Metropolitan Opera House of Mozart's Marriage of Figaro will be under the auspices of the Metropolitan Opera Guild and the receipts donated to the reserve fund of the opera association. The cast will include Elisabeth Rethberg, Bidu Sayão, Risé Stevens, Marita Farell, John Brownlee, Ezio Pinza, Virgilio Lazzari, Irra Petina, Alessio de Paolis, Louis D'Angelo, Maxine Stellman, Lucielle Browning and Giordano Paltrinieri. Ettore Panizza will conduct.

## *Walter, Mitropoulos Will Be Philharmonic Guests*

### Conductors Named to Share Baton Next Season with Barbirolli—His Contract Extended

Bruno Walter and Dimitri Mitropoulos have been engaged as guest conductors for the next season of the New York Philharmonic-Symphony Society. John Barbirolli, musical director of the ensemble, was given a two-year contract at the same time by the Board of Directors.

Mr. Walter, who has been conducting the NBC Orchestra recently, and Mr. Mitropoulos, conductor of the Minneapolis Symphony Orchestra, will each serve for fourteen concerts. The season will open on Oct. 10 and continue to May 4, 1941.

Mr. Barbirolli will take the orchestra on tour from Nov. 18 to Dec. 5.

Mr. Walter will conduct from Jan. 13 to Feb. 9 and Mr. Mitropoulos from Dec. 16 to Jan. 12.

## William Schuman's Third Quartet to Be Premiered

William Schuman, American composer, whose works have been performed by the Boston Symphony Orchestra and who holds a Guggenheim Fellowship, has completed his String Quartet No. 3, which he was commissioned to write under an award by the Town Hall, New York, and the League of Composers. The new work will be performed for the first time anywhere in a Town Hall recital by the Coolidge Quartet on Feb. 27.

## Son Born to the Piatigorskys

A son was born to Mr. and Mrs. Gregor Piatigorsky (Jacqueline Rothschild) on Feb. 4 at their home, Windycliff, Elizabethtown, Essex County, N. Y.

# This Business of Booking: A "Precarious" Profession

By "ONE WHO KNOWS"

When the gracious diva sails to the front of the stage, acknowledges applause and signals to her accompanist, a large amount of labor has already been expended by a hierarchy of workers, from booking managers and press agents to music publishers and modistes, in order that this pleasing event may come to pass.

The innocent observer may imagine that a local manager merely reaches out blindly and selects one of the many musical figures before the public to enrich his season's roster. This is no more strictly true than that a President is chosen from the mass of the citizenry. A rigid process of selection has paved the way for the final choice.

In theory the musical resources of such world centers as New York—which can choose from almost any country of the world and in every department of the art—are unlimited. But in practice the actual number of artists available, or at least ready to fill the need for "sure-fire," audience-drawing attractions, is limited by various circumstances.

The raw material of the industry consists of many hundreds of professional artists and ensembles—some 2,000 such attractions being a rough estimate of those at hand in any season. How is the local manager to choose from such a bewildering array? In point of fact, his task is narrowed down for him by the chief booking managers of the country, who present him with a little list which they have winnowed.

What motives and principles induce this choice of the chief managers of the country? First, the novelty, attractiveness or salability of the artist or ensemble. Next, the artist's availability for such a period as to make possible the booking of a substantial tour of consecutive dates.

Owing to the demand for popular artists in many countries, and the fact that tours are most profitable when many engagements are booked in contiguous territory in the shortest space of time possible, those most in demand rely on the services of booking managers to arrange these schedules. Managers naturally prefer artists with strong drawing powers; hence the lists of those which they "handle" is limited.

Because time means money to the busy touring artist, his time is allotted to various countries in blocks of a few months at a time. A season or even two in advance, for example, an international figure of the keyboard or violin will confer with his managers on just what part of the coming period may be spent in touring any country.

### Beginnings of Booking

In former days, the independent booking manager held the field practically exclusively. He was a descendant of the picturesque impresario of other days, and until the period of the World War, when many changes occurred in the pace and tempo of American musical life, including a great expansion of its resources, he managed his individual list of artists, with a few assistants and representatives who contacted the local managers.

Managers were of several types, some themselves sustaining all the risks of their hazardous calling and deducting a percentage of the concert receipts as commission. Others operated on a sort of retainer fee from their artists, while certain opulent and successful managers developed their business to a point where they could concentrate all their efforts on one or a few great concert attractions, or become in a sense a private manager for one highly popular artist.

Among old-time managements of greatly respected solidity and business acumen were several which over a span of years handled the business affairs of some of the most famous artists of the day, both in the operatic and concert fields. They were to some extent already amalgamations or partnerships between several managers or offices, with resources important enough to dominate the field, although never ruling out a host of other valuable concert agents. Their representatives made booking tours throughout the country in the late winter, signing contracts for the next season.

### The Local Manager

The other party to such agreements which guarantee that a certain artist will be deposited, with accompanist in the case of a recital, in their city on a certain day in a condition to appear on a certain platform in the exercise of his or her art, is the local manager.

This individual is a peculiarly American product, often highly idealistic and occasionally moved more by love of art than gain. There exist some wonderful personalities, much beloved by their communities and rendering a unique service as a link with culture and the great world of art, who have continued such ministrations over many years. They have weathered the changes in economic and musical life, and many still carry on.

The scope of their work ranges from those managers who control a large section of territory, such as the veteran L. E. Behymer on the Pacific Coast, to the music teacher in some hamlet who is satisfied to import one or two artists a season, with relatively little profit, provided the things she deems precious may inspire the young of her community. They include managers of leading symphonic and festival organizations, who wield much influence in their region.

Among other concert-giving groups are the various music clubs, choruses and local orchestras, colleges and in some cases church congregations. In the older days there was a formidable array of spring music festivals. Their ranks, alas, have been thinned, though such notable veterans as the Cincinnati Biennial, the Ann Arbor, Mich., the Chautauqua, N. Y., the Worcester, Mass., are still going strong, and now and then new ones arise.

### Tours Afield

Everything considered, the most prosperous era of concert booking to date was that between 1918 and 1929. It was marked also by the emergence of the radio—a force the potentialities of which were not seen at first by some artists and managers.

In some cases a representative of a New York booking agency could secure as many as 150 engagements for an artist or small ensemble in a season, which in America used to be restricted to the months from October to May. (In more recent years, the summer musical attractions have been much extended, so that the symphonic and operatic performances given outdoors from June to September offer an additional field for employment of a portion of the artist personnel.)

On the whole, however, the number of engagements of even a popular star would hardly exceed 100 a season, exclusive of operatic appearances in the case of singers. They ranged from the concert given before 1,500 to 3,000 listeners, in some cases to vastly larger audiences. An exceptional event of the boom period was Mme. Galli-Curci's appearance in a recital before 25,000 at the Hollywood Bowl.

### The New York Debut

At the same time there was a vast increase in the number of artists making New York debuts—events often staged partly or solely to secure favorable press notices, which later might be used in publicity or advertising. In the peak of the boom, the number of events in New York halls (including orchestras and operas) sometimes amounted to forty a week. For the sake of a debut, the young artist would sometimes mortgage the old homestead or call lavishly upon dad, to the end of providing $1,000 for hall rent, advertising, managers' commissions, circulars, posters, accompanist's fee, and the like. In somewhat more modest circumstances, an artist could "get by" with $500 to $750, including $300 for hall rent. Today such figures have been revised downward to some extent.

Following the World War, just as today, there was an exodus of musicians to the United States, owing to prosperous conditions here and bad ones in Europe. Competition became keener with the arrival of many new figures in the management field. For a time it was possible to extend business greatly and for the American musical public to absorb the

(Continued on following page)

## Paderewski Chosen Head of Polish Council

PARIS.—Ignace Jan Paderewski, who some time ago came here from his home in Switzerland, on Jan. 23 was named president of Poland's National Council, the Parliament of the government in exile. At a ceremony in the grand ballroom of the Polish Embassy here, the noted pianist and former premier of his country was acclaimed by President Raczkiewicz, Premier General Sikorski and the council. The seventy-nine-year-old musician, in his reply thanked the Polish population of America for aiding his distressed countrymen.

## N. Y. Music Clubs Sponsor Contest for Young Artists

A State-wide competition in voice and piano for young men and women from eighteen to twenty-five years of age will be conducted by the New York Federation of Music Clubs. All test numbers in both voice and piano must be by American composers and in the case of vocal numbers must be sung in English with enunciation being a factor in determining the winners. The contest closes on May 1.

One winner in the piano section will be named and one man and one woman in the voice competition, all appearing at the Federation festival and convention May 16 to 18 in New York City. Entry blanks and full information may be obtained from the contest chairman at the Hotel Great Northern, New York City.

# This Business of Booking: A "Precarious" Profession

(Continued from preceding page)

new surplus. But at the end of the twenties the onset of the depression caused many local concert courses to be discontinued or greatly restricted. The lowest ebb of musical activities took place between 1930 and 1933. Then visits of artists to even the larger cities were but a fraction of the opulent seasons of a few years previously, when several of the most glamorous divas were able to secure as much as $4,000 for one concert. At this time many local managers went out of business as the risk of selling enough tickets to cover expenses grew.

### The "Organized Audience" Plan

Then came the most important development of recent years in the field of concert-giving—the "organized audience" plan. In one sense, this was an extension to the recital field of the subscriber system that already had been worked out by large orchestras and opera companies.

The genesis of the idea is somewhat nebulous, but the main outline was clear—instead of an individual booking manager sending out his representative to "sell" artists to a local manager, the central organization would dispatch an organizer to begin a campaign for memberships in a concert association in any city, with a local committee to do the actual work of the drive.

When a sufficient sum had been realized to cover the fees of artists and the management's expenses in any course, the tentative list of artists drawn from that management's lists (and announced in advance) would be made official. The advantage of this plan was that it removed uncertainty. No doubt remained that the money would be on hand when needed to cover expenses, and local pride was also given an impetus by the founding of an organization that might function again in succeeding years with a renewal in the residents' memberships.

The trend of developments in the management field for a number of years had been toward larger combinations of forces. This reached its climax with the founding of two major management corporations more than a decade ago. With the formation of the National Broadcasting Company Artists Service, affiliated with that radio chain, and the amalgamation of leading managements into the Columbia Concerts Corporation, with Columbia Broadcasting System, including Evans and Salter, Inc., Metropolitan Musical Bureau, Inc., Concert Management Arthur Judson, Inc., Haensel & Jones, Wolfsohn Musical Bureau of New York, Inc., and Community Concert Service, the stage was set for booking on a new and major scale. At the same time many independent managements have carried on successfully and are in some cases adapting some features of the "organized audience" plan. An example is the Embree Concert Service, Inc., which also conducts membership campaigns in various cities.

### Publicity Values of Screen and Radio

The effect of the entry of musicians into the film and the radio was to add a vastly potent new publicity medium. Probably the earliest artists who were booked for such engagements did not foresee the catapulting fame and public interest stirred by their appearance on thousands of screens throughout the world—not only in the small towns and cities of America but of world capitals halfway across the globe.

Thus some of the popular figures in screendom won revivified drawing powers not only in concert but in opera through their work on the musical screen. One American prima donna, indeed, drew lengthy queues at a European opera house on the strength of them. As for radio and screen salaries—nothing the older prima donnas ever dreamed of could match the new opulent incomes.

### Managerial Commissions

The commissions charged by New York booking managers for securing engagements for touring artists could hardly have been stabilized in the past, as each was to some degree a law unto himself. Thus the rate ranged anywhere from 15 to 25 per cent and sometimes higher, with one-fifth as a rough average. In some cases canny booking managers inserted into their contracts a "sliding scale" of commission, a "cut" or percentage of the paid admissions. Others required a minimum guarantee from the local manager.

This season the rates of commissions have been standardized by means of contracts signed between the American Guild of Musical Artists, a form of union to which some of the best known solo musicians belong, and NBC Artists Service and Columbia Concerts Corporation. This agreement is also being signed by a number of independent managements.

The terms are as follows in these standard contracts:

Commissions on all Community and Civic Concert engagements are reduced from 20 to 15 per cent.

For single radio engagements from 20 to 15 per cent.

For series of radio engagements (more than 3 consecutive broadcasts) to 10 per cent.

Commissions on operatic solo engagements are reduced to 10 per cent.

Artists whose "straight" fees for concerts in other than Community or Civic series are $750 or less, and whose "gross earnings during any year aggregate $7,500 or less," shall pay only 18 per cent manager's commissions, "and if a higher commission has been collected, an appropriate rebate will be made."

The new agreement also extends to artists who receive more than a fee of $750 per concert, and whose gross yearly earnings exceed $7,500, except in the one phase of commissions.

Despite new problems in music, the prospects now seem exceedingly bright for the booking manager and his artists.

### The War and Bookings

It is true that present world conditions have caused far-reaching changes in the musical field. This season, for example, is unique among those of the last two decades, since touring plans in Europe have been pretty thoroughly upset by the war. At least, the conflict has split up and decidedly limited the territory still open to international touring artists, and nobody knows what further drastic upsets are in store.

The result has been to cause many artists who customarily spend part of the season touring in Europe to cancel these trips and stay here, or to arrive in America sooner than they had expected. Since the chief orchestras and concert courses had already selected their artists—in most cases six to eight months before the opening of the autumn season—there has been a rather unusual condition in that many notables of the musical world have had to spend a month or two here in relative idleness.

### Greater Booking Competition

What will happen this spring is of enormous interest to all artists now active in America, for on the duration and nature of the war will largely depend the plans of these musical folk. Already many Europeans have signified their intention to remain in America for the time being, and many have even taken out first citizenship papers. It is easy to forecast a great augmentation of our musical colony. Although greater circulation of money will undoubtedly result from the speeding up of our industries to meet the demands of other nations at war, it is also obvious that the competition among artists for engagements will be keener in the months to come.

Hence previous routines for publicizing and selling the services of artists face a new test in 1940-41. The United States has become, at one step, no longer a side-excursion from Europe, but in a real sense the center of the musical world, with large groups of artists who will make this their adopted country. While a development of our artistic, pedagogical and other musical life may be expected to result, it is also to be foreseen that more alert business methods must be employed if the services of the increased army of musical recruits are to be utilized to the fullest.

## INDEX OF THE CITIES

**(Additional Reports Will Appear March 1)**


| | Page |
|---|---|
| Amherst, Mass. | 76 |
| Ann Arbor, Mich. | 22 |
| Atlanta, Ga. | 92 |
| Baltimore, Md. | 23, 92 |
| Berea, O. | 23 |
| Berkeley, Cal. | 114 |
| Birmingham, Ala. | 92 |
| Boston, Mass. | 22, 72, 74 |
| Buenos Aires, Argentina | 24, 25 |
| Buffalo, N. Y. | 124 |
| Carmel, Cal. | 23 |
| Chautauqua, N. Y. | 44 |
| Chicago, Ill. | 13, 22, 106, 107, 108, 109, 116, 117 |
| Cincinnati, O. | 22, 82, 98 |
| Cleveland, O. | 23, 100 |
| Cologne, Germany | 27 |
| Dallas, Tex. | 121 |
| Dayton, O. | 98 |
| Denver, Colo. | 104 |
| Detroit, Mich. | 103 |
| El Paso, Tex. | 122 |
| Emporia, Kan. | 105 |
| Fayettesville, Ark. | 102 |
| Florence, Italy | 26 |
| Ft. Worth, Tex. | 122 |
| Grand Rapids, Mich. | 97 |
| Halifax, N. S. | 28 |
| Havana, Cuba. | 44 |
| Hollywood, Cal. | See Los Angeles |
| Indianapolis, Ind. | 101 |
| Kansas City, Mo. | 23, 105 |
| Laconia, N. H. | 44 |
| Lawrence, Kan. | 101 |
| Lexington, Ky. | 94 |
| London, England | 26 |
| Los Angeles, Cal. | 13, 22, 110, 111, 112, 113 |
| Memphis, Tenn. | 90 |
| Milwaukee, Wis. | 23 |
| Minneapolis, Minn. | 104 |
| Montreal, Can. | 28, 44 |
| Mt. Pleasant, Mich. | 113 |
| Naples, Italy | 26 |
| New Haven, Conn. | 76 |
| New York City | |
| Concerts | 31, 32, 96 |
| Managers' Statements | 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 88, 99 |
| Opera, 30 | |
| New Orleans, La. | 94 |
| Newark, N. J. | 23, 48 |
| Northampton, Mass. | 76 |
| Oakland, Cal. | 114 |
| Omaha, Nebr. | 102 |
| Orange, N. J. | 124 |
| Oslo, Norway | 26 |
| Paris, France | 15, 27 |
| Philadelphia, Pa. | 84, 86 |
| Pittsburgh, Pa. | 78 |
| Providence, R. I. | 44, 76 |
| Reading, Pa. | 86 |
| Regina, Sask. | 44 |
| Richmond, Va. | 90 |
| Rochester, N. Y. | 124 |
| Rome, Italy | 27 |
| Roswell, N. M. | 122 |
| Salt Lake City, Utah | 23 |
| San Antonio, Tex. | 23 |
| San Francisco, Cal. | 23, 114 |
| Saskatoon, Sask | 44 |
| Seattle, Wash. | 126 |
| Springfield, Mass. | 72 |
| St. Louis, Mo. | 14, 23, 97 |
| Stamford, Conn. | 76 |
| Syracuse, N. Y. | 44, 124 |
| Toronto, Can. | 29 |
| Washington, D. C. | 90 |
| White Plains, N. Y. | 125 |
| Williamsburg, Va. | 23 |
| Winter Park, Fla. | 94 |
| Worcester, Mass. | 44 |
| Youngstown, O. | 100 |


## AMONG THE FEATURES:


Index of Artists, Chamber Music Groups, Orchestras and Newspaper Critics ..... 126, 127, 128, 129
This Business of Booking: A "Precarious" Profession ..... 15, 16
So You're Planning to Give a New York Recital? ..... 17, 38
Schang's Musical Almanack for March, 1940 ..... 18
The Dance in America Pays New Attention to Music ..... 19, 119
National Federation of Music Clubs Aids Young Artists ..... 20
Community Music Schools, Link in Artistic Development ..... 20
Opportunities in Radio Auditions ..... 21
Chorus of Nation's Youth Enlisted by Federated Clubs ..... 21
Symphonies Under Stars and Al Fresco Opera Scheduled ..... 22, 23, 44
South America: Expanding New Field for the Artist ..... 24, 25
London's Musical Life Resumes Despite War ..... 26
Parisian Managers Form Entente to Continue Concerts ..... 27
Canada's Music and Its Problems ..... 28, 29
Metropolitan Opera Season Reaches Halfway Mark ..... 30
Orchestral Novelties Heard in New York Fortnight ..... 31
Recitals in New York Bring Return of Notables ..... 32, 96
Bridging the Gap between Young Artists and Public ..... 34
How to Develop Concert-Goers in Your Community ..... 36, 42
DEPARTMENTS: Editorial, 80; Variations, 81; Simon Snooper, 82; New York Concert Announcements, 82; Studio Notes, 120; Passed Away, 119.

# So You're Planning to Give A New York Recital?

## 4 Leading Concert Halls Offer Artists Audiences of 250 to 3,000—Cost Varies from $600 to $35, Depending Upon Date and Time for Concert—Managerial and Other Fees Not in Estimate

Photo by Drucker and Baltes

**WHERE MANY TOPLINERS OF THE PROFESSION APPEAR.**
Carnegie Hall, New York, seen from the stage during a piano recital by Josef Hofmann.

**EXTERIOR OF TOWN HALL,**
New York. In its auditorium many debut recitals take place.

So you think you would like to give a New York recital?

Have you considered the cost of renting a hall, buying tickets, advertising and "incidental expenses"?

Of course you would attract, if capacity was reached, anywhere from 250 to 3,000 listeners, that is for the four major halls in the metropolis. The Metropolitan Opera House would provide accommodations for a few more.

The matter of fees for managers, publicity representatives and similar items would be up to the recitalist and are never taken into consideration when prices are quoted.

Probably the most active hall in New York is the Town Hall, not far from Times Square and a few blocks also from Radio City. Not only are afternoon and evening concerts given there so frequently that music critics, when the season is over, unconsciously bend their steps that way (habit is a strange thing), but the two-a-day schedule has been found inadequate and later afternoon concerts, starting at 5:30, are now presented and there is already under way a drive to increase the facilities of this building, originally erected as a discussion center with concerts only incidentally.

However, it proved so popular that concert dates are of primary importance with lectures and discussions taking second place in the booking plans.

### Town Hall Quotations

Kenneth Klein, manager of the concert department, who spent part of last summer in association with the New York World's Fair but soon returned to his first love, pointed out in response to an inquiry that Town Hall is not conducted on a profit-making basis. For this reason the total cost of using its facilities he placed at $321.50.

For rental of the hall itself the fee is $300. This is for an evening concert or Saturday, Sunday or holidays. For an afternoon program between Monday and Friday the charge is but $150.

A further fee of $5 is charged for tuning the piano used and $13 for printing the tickets. If the artist wishes a show-card for the front of the building an additional charge of $3.50 is made.

No consideration is given in the total estimate for postage for mailing announcements, printing advance announcements, newspaper and other advertising or managerial fees. An artist, however, might well estimate as a minimum about $150.

The charge for the late afternoon use of the hall is $100 from Monday through Friday and $150 for late Saturday or Sunday matinees.

Town Hall also has available a recording system whereby a permanent record of the program is available if the artist desires. An additional charge is made for this service.

The rental fee in each instance includes box office and usher service, program and the usual attendants and facilities of the artists' room.

Total capacity is 1,648 of which 1,498 is the normal seating arrangement. One hundred more can be placed on the platform with 50 standees permitted. For a more intimate recital the balcony can be closed off with a curtain, reducing the capacity to about 900.

### Carnegie Hall Seats 3,000

Used principally for orchestral concerts, Carnegie Hall, however, also has been the scene for ensemble and solo recitals, vocal, instrumental and dance programs. Of course it is also the scene for many political and social rallies as well.

John J. Totten, house manager, pointed out that the charge is $600 for use of the house regardless of the time or the day. The capacity is 3,000 and there is no fee

(*Continued on page* 38)

**YEHUDI AND HEPHZIBAH MENUHIN RECEIVING BRONZE PLAQUE,**
commemorating their first Sonata recital in America, in an Endowment Fund Series concert at Town Hall, Dec. 13, 1934.

### Of March

THOUGH March dons raiment ice-encased,
Her character is not straitlaced.
Soon frigid March, stern winter's starch
Away will fling!

Then March will softer robes array,
Hasten her true temper to display.
Capricious March, with laughter arch,
Will herald Spring!

—o—

### Churlish Wit of a King

"THOSE who find my memoirs dull," remarked King Carol of Rumania, "are invited to give my Bukarest."

—o—

### Biblical Poser

WHO was the first vocal teacher mentioned by name in the Bible? Ans.: Chenaniah. (Chronicles I, 15: 22.) "And Chenaniah, chief of the Levites, was for song: he instructed about the song, because he was skillful."

—o—

### NEW GUARDIAN ASKED FOR VALKYRIE OCTUPLETS

**Brunhilde Ordered to Mountains for Rest**

Brunhilde Valkyr, 25, of 1348 Felsengebirg St., Walhalla, elder sister and guardian of the famous Valkyrie Octuplets, petitioned the circuit court today to appoint another guardian for her sisters, claiming that she is worn out from efforts to secure them work, and has been ordered to the mountains for a long rest.

Up to last Saturday night the Octuplets had been employed in a floor show at an outdoor nitery where they performed a singing act in costume. Lack of patronage lost them this job, although one of their numbers, the popular "Yo-ho-to-ho," was rated Number 3 in last week's Hit Parade. During the day the Octuplets had been doing a WPA job cleaning up battlefields.

Although formerly prosperous, the family was believed to have sunk its money in a Rhine venture, the matter still being in litigation. Miss Valkyr, a strapping woman wearing heavy metal jewelry, informed the Court that she was able to eke out only a meager living for her sisters because Wotan, agent for the act, booked them in remote places, and insisted that they wear antiquated costumes. With snappier outfits and a booking on the Kurfurstendamm, Miss Valkyr gave it as her opinion that the Octuplets could be self-supporting.

None of the sisters, the Misses Helmwige, Gerhilde, Ortlinde, Rossweisse, Grimgerde, Waltraute, Siegrune and Schwertleite Valkyr, was in court. Decision was reserved.

# Schang's Musical Almanack

FOR MARCH, 1940, WHICH HATH XXXI DAYS

A record of musical birthdays and other memorable days, odd facts sometime perverted into fiction, all in a spirit of jest, laboriously compiled by F. C. Schang.

MARCH, 1940 VOL. 1, NO. 3

1—F. —Premiere of La Capanna dello Zio Tommaso, 1862. Well, why wouldn't Uncle Tom's Cabin make an opera?
2—Sa.—Bedrich Smetana born, 1824. Florida admitted to union, 1845. Northern debs get first sun-tan, 1845.
3—Su.—Steinway & Sons, who built a fortune on world's shortest advertisement, "Steinway Piano Used," founded 1853.
4—M. —Vermont admitted, 1791. Changes mind, 1936.
5—Tu.—"Sappho," strip tease by Olga Nethersole, stopped by cops, 1900.

6—W.—Charter granted Massachusetts Bay Colony, 1636. First contingent of painters arrive at Provincetown, 1636. First barn theatre, 1637.
7—Th.—Clara Louise Kellogg, a big shot in her day, sang Barber of Seville at Academy of Music, N. Y., 1867. Maurice Ravel born, 1875.
8—F. —R. Leoncavallo born, 1850.
9—Sa.—M. Moussorgsky born, 1839.

*(May Russia diminish*
*(And meet a just Finnish!*

10—Su.—Pablo Sarasate born, 1844. H. E. Krehbiel born, 1854. Arthur Honegger born, 1892.
11—M. —Don't discard long ones yet! Remember the great blizzard took place this day, 1888.
12—Tu.—Newark airport ceded back to the Indians, 1939.
13—W.—Hugo Wolf born, 1860. Standard Time, which audiences arrive later than, adopted by U. S., 1884.
14—Th.—*Whether you beg, or whether you borrow, pay income taxes on the morrow!*

15—F. —*While butcher and baker may lenience grant, the fact of the matter is, Uncle Sam can't.*
16—Sa.—Soprano first breaks date for interview because she has to get a finger-wave, 1910.
17—Su.—PALM SUNDAY (National holiday for opera claques). *St. Patrick.*
18—M. —N. Rimsky-Korsakoff born, 1844. Malipiero born, 1882.
19—Tu.—S. Diaghileff, who discovered that the words Ballet Russe (French) are more glamorous than Russian Ballet (English), born, 1872.

20—W. —Tenor Day. Lauritz Melchior and Beniamino Gigli born, 1890. *Spring arrives.*
21—Th.—J. S. Bach born, 1685.
22—F. —"In the spring a livelier zephyr stirs among the budding trees.

23—Sa.—In the spring an artist's fancy turns to thoughts of higher fees."
24—Su.—EASTER. Maria Felicita Malibran born, 1808. Fanny Crosby, blind hymn writer, born, 1820. Gino Marinuzzi born, 1882.
25—M. —Bela Bartok born, 1881.
26—Tu.—Leading violin virtuosi chip in to buy a Strad for rising young prodigy, 2940.
27—W. —V. D'Indy born, 1851. Ferde Grofe born, 1892.
28—Th.—For Rent Cheap: Austrian, Czechoslovakian, Polish, Russian, Esthonian, Lithuanian, Latvian and Finnish space at N. Y. World's Fair, 1940.
29—F. —Grover Whalen comes out of winter quarters, 1940.
30—Sa.—Monster musical program, including orchestras, operas and concerts, predicted for next World's Fair in 1965, 1940.
31—Su.—Commodore Perry puts foot in Japan's open door, 1854.

*Coming Events*: Watch out for hoaxes on the morrow!

# The Dance in America Pays New Attention to Music

By ROSALYN KROKOVER

One of the most laudable aspects of the dance today is its keen attention to music. This is not as obvious a statement as it sounds, for it has been comparatively recently that the virtuoso has been forced to accede to musical demands. In the classic ballet of the nineteenth century, emphasis was on the individual; musical accompaniment was generally something existent, but not taken too seriously, and the artistic continuity was often sadly disrupted while the soloist engaged in a violent series of *fouettes, entrechats* and *pirouettes en l'air.* Today, while even a greater amount of virtuosity exists, there has been added another element which heretofore was lacking: the coordination of the virtuoso with the music.

It is well known that Fokine and Diaghileff were a definite influence in the new era of ballet production. There was infinitely closer collaboration and understanding between choreographer and composer. Fortunately, that trend has continued to the present day, as the recent programs of the Ballet Theatre illustrate.

While not all of the works of this group were directly commissioned, great pains were taken to provide an artistic and unified interpretation of the composer's music, especially in the cases of Chausson (Poème), Prokofieff (Peter and the Wolf), Milhaud (La Création du Monde), Mahler (Kindertotenlieder), Chopin (Polonaise Militaire). (Incidentally, it is the Polonaise in A flat, opus 53, which the Ballet Theatre has adopted, not that in A, opus 40, No. 1.) Whatever one's personal reactions may have been, it was obvious that much thought had been projected into the homogeneous welding of the two arts.

### Dark Elegies to Mahler Music

In the Mahler work, Dark Elegies, especially, which had its American premiere on Jan. 24, the musical values were faithfully reflected in the dance. We were very much interested to note that Mahler's own wishes were executed, for the composer himself wrote that "these five songs are conceived as a unit, an indivisible whole, and their continuity should be preserved by the prohibition of interruptions of any kind —applause for instance—at the end of the number." Thus in the ballet Antony Tudor has Choreographically joined the songs, and endeavored to mirror the ideas of these works in the movements of the dancers. Moreover, the songs were sung by Frederick Lechner on stage, but near the wings so that he did not detract from the action proper. Having the voice coming from offstage would have been a decided improvement; but the whole was an excellent example of subdued ensemble work, with Antony Tudor, Nina Stroganova, Miriam Golden, Hugh Laing, Lucia Chase and Dimitri Romanoff in the prominent parts. The *décor* by Raymond Sovey after Nadia Benois' sketches was admirably conceived for this tragic episode.

**THE BALLET THEATRE REHEARSES.**
View of stage, dancers and orchestra (Alexander Smallens conducting).
Photo by André Kertesz

### Black Ritual and Lady Into Fox

The world premiere of Black Ritual (Obeah) with choreography by Agnes de Mille was certainly an ambitious novelty to be sponsored by a ballet company. The work is performed by sixteen Negro girls, with two extremely impressive sets by Nicholas de Molas. We are informed by the program note that this Ritual Scene makes no claim to authenticity. Miss De Mille must be highly commended for her skillful craftmanship in rhythmic patterns and dynamics and it should remain as a valuable piece in the repertoire. But for such a work as this, why was not someone like William Grant Still commissioned to score the music, rather than to use Milhaud's La Création du Monde, which has a definite libretto and when not followed is certain to cause comment?

Lady Into Fox met with decidedly less enthusiasm at its American premiere than the other ballets. The fault probably lies in the fact that David Garnett's novel is not excellent ballet material. Therefore Andrée Howard's talents as choreographer and dancer were almost completely extinguished by her choice of subject. William Dollar was exceptional in his role as the husband throughout the entire three scenes. Leon Danielian displayed a brilliant technique in his brief huntsman role. Nadia Benois' sets as usual, were splendid. The music by Honegger was played in its original piano score by Ignace Strasfogel.

Photo by Bouchard, N. Y.

**ABSTRACT PRIMITIVISM IN THE SUNLIGHT.**
A striking moment from Archaisms by the dance team of Muriel Winslow and Foster FitzSimons.

**FANTASY LOOMS LARGE**
in the playful scene shown here from the Jooss Ballet's new work, Chronica. Rolf Alexander and Otto Struller are the dancers.
Photo by Anthony, London

Yurek Shabelevski's Ode To Glory, which had its premiere Jan. 26, is not worthy of the capabilities of this gifted artist. It is a duo with Sonia Wojcikowska accompanied by a Chopin Polonaise and was created during the siege of Shabelevski's native Warsaw. From this angle there is a definite sentimental value to the work, but from Shabelevski's potentialities, one looks for the unusual. The sets and costumes created by Michel Baronov were most effective.

### Raymond Scott's Quintet Introduces Modern Jazz Note

Probably the most pretentious work ever staged on any ballet program was presented just three days before the closing of the Ballet Theatre's first New York season. Raymond Scott supplied a typical Broadway score for a typical Broadway via Hollywood extravaganza. Lavish scenery and costumes by Lucinda Ballard, inimitable lighting by Feder and riotous choreography by that expert showman, Anton Dolin, all helped to complete the ballet operetta in six scenes. This ballet satirizes the musical comedy "success story" and is subtitled "Or the Adventures of Don and Delores: New York to Hollywood and Return." Anton Dolin and Patricia Bowman as Don and Delores, the brother and sister team who are stranded ballet dancers, deserve unstinted praise for the portrayal of their hilarious but taxing roles. Even if this composition does not come under the category of strict ballet, it is certainly excellent theatre and should be enjoyed from that angle.

(*Continued on page* 119)

# National Federation of Music Clubs Discovers and Aids Young Artists

## 406 Units Engaged Soloists Last Year — Other Groups Assisted in Sponsoring Concert Series—Contests Held

By MRS. PAUL J. WEAVER,
Managing Editor, Music Clubs Magazine

Many times the question has been asked, "What does the National Federation of Music Clubs do in the way of promoting concert artists?" The answer can be stated bluntly and without reservations—a very great deal. Firmly believing that the promotion of concert artists is essential to the musical life of the nation, the Federation constantly works to this end in four important fields.

In the first place, the Federation buys many artist concerts. Partial returns have been received on a recent questionnaire; they show that, out of 1,372 Senior clubs reporting, 406 engaged artists during the last year. These include small clubs engaging only one artist, and, at the other extreme, large clubs engaging as many as ten artists a year. There are at least 51 of these larger clubs in different parts of the country, organizations with from 100 to 1,000 members which sponsor and manage their own concert series: such as the Atlanta, Ga., Music Club, the San Francisco, Calif., Musical Club, the Saturday Afternoon Musical Club of Bridgeport, Conn.; the Musicians' Club of Evansville, Ind.; the Baltimore, Md., Music Club; the Schubert Club of St. Paul, Minn.; the Matinee Musical Club of Philadelphia.

Some emphasize the support of state or regional talent; many engage artists of national standing; in either case, the objectives are the same, and the results are eventually the same.

Forty-eight state federations hold annual conventions at which concert artists are almost invariably engaged. This is true also of state board meetings, which are held twice a year in most states.

### Soloists for Conventions

Twice a year the National Federation holds a board meeting, for which special concerts are always arranged. And at the biennial meeting of the National Federation there is always a great array of prominent artists. At the last such meeting, held in Baltimore in the spring of 1939, the Federation engaged the Baltimore Symphony, Marjorie Lawrence, Josef and Rosina Lhevinne, Efrem Zimbalist, the Gordon String Quartet and other artists. At the preceding biennial in Indianapolis the major artists were John Charles Thomas and Hans Kindler with the National Symphony of Washington, D. C.

In the second place, many Federation groups actively support concert series which they do not manage themselves. In addition to the 406 clubs mentioned, 330 other clubs have supported civic or community concert series in their communities rather than attempting to carry on independent series of their own. These clubs are located in cities which cannot finance more than one concert series each year, and in which the cooperation of all local groups is desirable for the series. In many cases, the federated club takes the leadership and does the major part of the work in these community enterprises.

### Discovering New Artists

In the third place, the Federation discovers talented artists and gives them tangible assistance in starting their professional careers. This is done, first, through the Young Artists Contests, and then through the obtaining of concert engagements for the winners. With state and district contests as preliminaries, and with the final national contests based on very high standards, the Federation has launched the careers of a large number of young American artists, many of whom have proved their merit through the growing successes they are having from year to year.

It is significant that other organizations place complete confidence in the value of these concerts and give additional awards to the Federation winners —for instance, the Firestone Award and the Community Concerts Award given at the Baltimore contests last spring, and the appearances with the Philadelphia Symphony given over a period of years by the Schubert Memorial; for the winners at the 1941 convention both the Philadelphia and the New York Philharmonic Symphony Orchestras are offering appearances. These young artists are not only chosen with great discrimination, but are effectively launched on their professional careers by the Federation.

### 400,000 Audience Potential

In the fourth place, the Federation is constantly active in the field which is of primary and vital importance to the growth of concert activities in the nation: the building up of an increasingly large and increasingly discriminating concert audience throughout the country.

With over 4,700 federated clubs in 48 states having a membership of approximately 400,000 individuals, the Federation is one of the most potent forces in our national economy for this basically important campaign. Groups of all ages —seniors and students and juniors; groups working in many fields—studying music, producing music themselves, sponsoring concerts; this is the Federation, a vast network of active workers constantly striving for the betterment of music in their own communities and thereby strongly influencing the music life of the whole country.

Such an organization, made up of people working from a totally unselfish standpoint and trying to give the whole nation the opportunities to obtain that great satisfaction and joy which come from the ability to listen to music intelligently, must rapidly bring about two results of fundamental importance to the concert life of the nation: an active demand for more and more concerts, and an active appreciation for better and better concerts.

# Community Music Schools Serve As Link in Artistic Development

## Adults and Young People Included in Activities of Organizations Which Now Number 14 in the National Guild

By JANET D. SCHENCK
Director, Manhattan School of Music, New York, and Chairman, National Guild of Community Music Schools

The National Guild of Community Music Schools numbers as its present membership fourteen schools in eleven different cities. What are these Community Music Schools; how do they differ from other schools, and what is their contribution toward music education in American life?

The Community Music Schools grew out of the music school settlement movement. They are separately incorporated schools of music, not affiliated with any social settlement. They have as their fundamental principle the co-relation of art with life; and the extension of the influence of music through the individual into the life of the community.

The process through which this is accomplished involves a carefully planned program, and brings the student into much closer relationship with the administrative staff and faculty than is usually considered necessary in a school of music.

### Making a Study of the Student

Let us take, for example, the case of the Manhattan School of Music (formerly Neighborbood Music School) in New York City. When a student enters the school, studies are made, with his cooperation, showing his economic background, his special problems, why he is coming to the school, and what he expects to gain as a result of his contact with music. This background is kept in mind in dealing with the student's development and through this understanding of his difficulties, a better conclusion is ascertained as to what the possibilities of his contribution to society may be.

All ages are included in the school, from the pre-school group of four to six years up to the adults. All Community Music Schools have made especially interesting studies along the lines of adult education, endeavoring to meet the needs of the enforced leisure of the past ten years.

The school becomes the central point of interest for young people of this generation who have been deprived not only of the necessities of life, but also of that enlargment of vision which constitutes the essential of real living.

Out of this intimate contact began, as far back as 1919, the District Music Service of the Manhattan School of Music. Students of the School carried their music to the shell-shocked and wounded crowding our hospitals. This grew into a wide plan whereby at the present moment the School acts as a clearing house and a music center for the educational, health, social, welfare and religious agencies lying within its district. Senior students are expected to feel a responsibility for this District Music Service and present programs regularly at the Museum of the City of New York, the libraries and at any other organization which requests them.

### Community Concerts for Children

Our Community Concerts, held at the School, are designed for children of the district not enrolled in the School. *Last season 53 agencies distributed tickets to the children of their organizations for these concerts.*

The Community Music Schools believe that of all vehicles in modern education, music holds a unique place, in that it calls not only for an emotional expression but a *controlled* emotional expression, and this coupled with the necessity for a perfection of skilled coordination of mind and hand unsurpassed in any other art.

The child or young person who shows a perference for music, whether or not he may be gifted with marked talent, must through music find an enlarged contact with the world about him. Music must become part of his everyday life, a natural outlet for him and, as he matures, furnish a means for artistic adventure.

The Community Music Schools offer a unique contribution to the musical life of our country, both because of this point of view and because they fill that tremendous gap between public school music and the high-priced conservatories. Through these schools thousands of students of limited means, amateurs and professionals, receive a complete musical education which would otherwise be denied them.

The National Guild of Community Music Schools was organized as a research group to keep in touch with changing trends and policies as they develop throughout the country; to report these findings to the organization members and to stimulate new leadership to meet the changing demands, thus further consolidating and promoting our contribution to the musical and social life of our respective communities.

**HAROLD BAUER**
and a class of students at the Manhattan School of Music in New York.

# *Thousands Apply for Radio Auditions But Opportunities Depend on Artistry*

## Chances of Engagements Placed at 1,000 to 1 by Networks—Professional Standards Determine Winners — Methods Utilized by NBC and CBS in Testing

How can I get a radio job? That question is asked repeatedly and probably more often than any other as our leading music schools and colleges each year graduate large classes of students, potential performing artists and musicologists included.

To quote statistics compiled by both NBC and CBS the chances of securing radio engagements are about 1,000 to 1 but the financial return is the attraction that leads, in the case of the former network some 5,000 applicants to "take the chance."

Auditions managers can tell many stories; as for instance at NBC, it is related that one young lady, not so long ago, announced herself to a page with the statement that she had "come to sing."

"What program, please?" she was asked.

"It doesn't matter," she replied. "Any program going on in the next half-hour will do, because I have a luncheon engagement and can't wait very long."

Both radio networks are unanimous in stating that applicants often have little or no idea as to what to do when they phone, write, wire or apply in person for an audition.

In the year just closed 2,212 persons applied at NBC for a hearing and of these exactly eight were marked "excellent" following their tests. Another 72 were judged "good" but most of the remainder fell into lower classifications.

The networks, according to NBC, have taken the position of the theatre and concert stages that only those fulfilling the highest standards should be placed on their regular waves. Despite the high mortality rate among applicants, new talent is constantly being sought and every application is carefully considered.

### After the Audition

Philip Jeffreys and John Collins are in charge of NBC auditions which are held in the NBC Artists Service studio on the fifth floor in Radio City. If an applicant is rated as "excellent" there is great possibility that he or she will win a place on a sustaining program. But, both of these audition experts point out that this rating does not automatically guarantee such a position.

If the microphone performance proves successful, the next step will be a contract with the NBC Artists Service which immediately prepares an apprenticeship in which every phase of microphone technic is studied and the tyro becomes transformed into a top-ranking radio artist.

At the same time auditions are conducted before representatives of advertising agencies and efforts made to interest them in the potentialities of the artist. The winners receive network appointments and long-term contracts result.

Messrs. Jeffreys and Collins recommend that the applicant "analyze his talent" and get experience first over a smaller station. Competition at these is not so great. The principal faults they find in applicants are:

Vocalists—poor breath control and voice placement and inability to maintain correct intonation; dramatic actors—lack of experience in reading lines successfully.

The supply exceeds the demand by about 1,000 to 1 they find. But they also believe that if a person becomes outstanding on a smaller station, he or she will come to the attention of the networks.

### Analyze Applications

At CBS also every application is given careful consideration. These requests are carefully analyzed so as to reveal the preparation and experience of the applicant. Auditions judges there have found that a common mistake is the selection of the wrong item for the audition. For example, a soprano might choose a coloratura aria for which she is entirely unprepared when a popular number might be her *metier*. A second factor considered by this network is its possession of individuals similar to the "talent scouts" of the motion picture field. Any member of the CBS organization is permitted to recommend an applicant before a formal auditions request is received.

Here, too, however, the suggestion is made that beginners start on smaller stations first. "Let the young musician remember that network radio is a commercial enterprise that has neither time nor facilities for teaching amateurs to be professionals," is the slogan. Those who seek to appear should remember that they must have something salable.

### Repeated Auditions Necessary

"Some of the most successful artists today were called back again and again," CBS reports. "Seldom if ever has an applicant succeeded in getting on the air after just one audition." From these series of auditions the best qualities of the applicant are selected from the standpoint of selling him or her to a commercial enterprise.

Of the thousands heard each year, the general average of selection at CBS is six. One of the factors in this is the availability of time which has to be proportioned between the various phases of radio entertainment, serious, educational or popular programs.

CBS suggests that applicants concisely summarize their qualifications and experience, in making application. A representative program should be selected and ready.

Here also network engagements are the prize but the way is long and requires hard work.

# Vast Chorus of the Nation's Youth Enlisted by Federated Music Clubs

## Membership of 1,000 Strikingly Exemplifies Organization's Slogan, "America Singing"

By JOHN WARREN ERB,

Conductor, National Chorus of N. F. M. C.

The choral activities of the National Federation of Music Clubs range from the small Madrigal Club, sponsored by a lesser Federation group in some little village in a remote mountainous outpost of this huge amateur organization, to the national mixed chorus assembled at the recent Biennial Convention in Baltimore, last April.

The national president, Mrs. Vincent Hilles Ober, took as the slogan of her first Biennium, "America Singing," and as I raised my baton over about 1,000 singers who had come at this time from nearly every state in the union, I felt that a real beginning had been made.

### How National Chorus Was Assembled

This special program had been outlined a year in advance, and bulletins giving instruction for the study of the material had been sent out to all choral groups which had enrolled in the massed chorus. The study of notation and dynamics was carried on with the excellent cooperation of the conductors of the enrolled choruses throughout the country. The last intensive rehearsals began two days before the opening of the Biennial Convention, and enthusiasm increased with the arrival of each incoming group.

On the day preceding the concert a National Chorus Dinner was held at which time the various states sending singers were honored. The spirit of this occasion was indescribable, as the State Groups stood at their places at the banquet tables and sang their State songs. The National President honored the occasion with her presence, as did Mrs. Hugh Patterson, National Choral Chairman, together with other national officers.

One of the most difficult problems of the national choral concert was how to seat this large body of singers and also place the orchestra so that all might be under the control of the conductor. It was finally decided to place the audience on the stage and in the boxes and balconies, and the singers in the orchestra on the floor of the Lyric Theatre, where the concert was held. The high dome of this splendid old structure which has housed many magnificent performances of the Metropolitan Opera Company, furnished an unusual mixing chamber for choral overtones, and many surprising sound effects were evoked as a result of this seating arrangement. May I add that the Tuesday Music Club String Ensemble of Pittsburgh, Margaret Horne, director, furnished a sympathetic accompaniment for the chorus.

### State Choral Festivals Growing

The influence of this occasion is showing itself in an increased number of State choral festivals. The writer has been asked to conduct the massed State Federation Chorus in Maine this spring. The organization of the Maine chorus will be in the hands of the State Federation Choral Chairman, Mrs. C. J. Potter of Gardiner, who will hold preliminary rehearsals in preparation for the last massed rehearsals.

Civic choruses are also included in vast choral organization scheme of the National Federation, and these are becoming increasingly the background for civic opera performances in which outside soloists are employed.

Federated church choirs and junior club choruses also have important activities, which cannot be discussed at this time owing to lack of space. However, there will be large demonstrations of these choral divisions at our next Biennial Convention in Los Angeles, in 1941. For this occasion the suggestion has been made that a massed chorus in costume might be a feature of an elaborate pageant, although no definite plans have been formulated.

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### Hedda Ballon in Concerts

Hedda Ballon, pianist and harpsichordist, gave a joint program recently with Paul Shirley, viola d'amore, of seventeenth century music at Clarke University, Worcester, Mass. Mme. Ballon was also heard in a special concert for sufferers in the Finnish war and also for European refugees, both private recitals.

**WATCH FOR MARCH 1 ISSUE**

Owing to restriction in size of this issue, a quantity of important material had to be omitted. This will appear in our issue of March 1.

# Symphonies Under the Stars and Al Fresco Operas Listed

## European Hostilities Fail to Dampen Enthusiasm as Extended Season Is Forecast

By HAROLD A. STRICKLAND

Unaffected by hostilities in Europe, summer music on this side of the Atlantic is expecting an increased period of activity of "symphonies under the stars" and open-air operatic performances. The large audiences of last year are expected to be surpassed as concert managers, directors of societies and organizations schedule their list of attractions confident that the support will be record-breaking.

Festivals are planning novelties. Municipal authorities are increasing their activities and a survey by the Musical Courier points to increased activity throughout North and South America.

In New York with the World's Fair music program still a matter of conjecture, it is definitely settled that the New York Philharmonic-Symphony Society will again be heard in the Lewisohn Stadium starting on June 20 and continuing until Aug. 14. This twenty-second season will be somewhat briefer than last year when the cessation of contemplated concerts by this ensemble at the World's Fair necessitated transference to the Lewisohn Stadium of two weeks of programs.

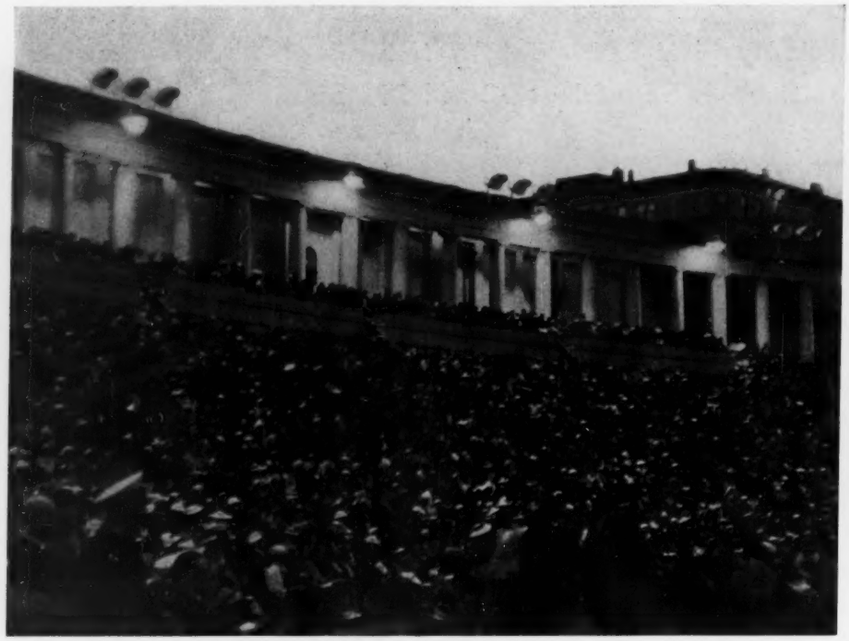
Although the conductorial staff has not yet been determined, it is proposed again to present evenings of opera and ballet as well as of symphonic programs with standard works forming the bulk of the repertoire. Negotiations are under way for new conductors to make their bows but no announcement can be made at this time.

New York will also hear the Goldman Band in its parks while the programs for Jones Beach and Randall's Island are being held in abeyance pending the decision of the World's Fair as to whether any "serious" music events will be presented. Chester R. Blakelock, executive secretary of the Long Island State Park Commission reports that "some musical shows or programs" are being discussed.

### Ann Arbor Festival

In the major centres, summer festivals are being planned on somewhat larger scales. One of these is the annual May Festival at Ann Arbor under the auspices of the University of Michigan. Dorothy Maynor, soprano, whose debut was made last summer at Tanglewood with the Boston Symphony, will appear at Ann Arbor this summer. Other artists listed are Lily Pons and Rosa Tentoni, sopranos; Enid Szantho, contralto; Giovanni Martinelli, tenor and Lawrence Tibbett and Robert Weede, baritones; and Norman Cordon, bass.

Instrumentalists will include Joseph Szigeti, violinist; Emanuel Feuermann, cellist and Artur Schnabel, pianist. For the fifth consecutive season the Philadelphia Orchestra will participate with Eugene Ormandy, Saul Caston and Harl McDonald as conductors, the latter presenting his own Santa Fe Trail. Thor Johnson will conduct the University Choral Union which plans to present a new work, The Inimitable Lovers, by Charles Vardell, Jr., as well as Samson and Delila. The Young Peoples' Festival Chorus will be heard under Juva Higbee. The festival opens on May 8 and continues through May 11.



LEWISOHN STADIUM, NEW YORK, ON OPENING NIGHT

of a concert by the Philharmonic-Symphony Society, with standees crowding the aisles.

### In Chicago Area

The most important music program in the Chicago area includes the symphonic concerts at Ravinia Park and the al fresco concerts in Grant Park, Wilmette Amphitheatre and Hutchinson Court at the University of Chicago.

The Ravinia Festival opens on June 27 and continues until the middle of August with four concerts each week under eminent conductors. Last season 68,000 people heard the concerts, an increase of fifty per cent over the previous year. A five-year lease has been taken on the park to insure continuation of the concerts.

At Grant Park, the series sponsored by the Chicago Park District and the Federation of Musicians, more than 3,000,000 heard last year's programs. The series will open on July 1 and continue to Labor Day. Last season's figures are expected to be surpassed. Large throngs also attend the other concerts where the Illinois Symphony Orchestra is heard under various conductors.

### Boston Pops and Esplanade Concerts

In Boston, the Pops and Esplanade concerts are the two main musical attractions. Arthur Fiedler is conductor of both series. The Pops will be inaugurated on May 8 with a reduced personnel of the Boston Symphony Orchestra. This will be the fifty-fifth such season of these and Mr. Fiedler's eleventh in charge.

Twenty-four Esplanade concerts are planned beginning the first week in July. The new $280,000 acoustical shell, built by funds left by the late Maria Hatch as a memorial to her brother, Edward Hatch, is expected to be ready by that time. These concerts, founded in 1929 by Mr. Fiedler, are free and given in the open air by the Boston Symphony Orchestra on the Charles River Esplanade.

The annual Bershire Festival under Serge Koussevitzky will be held in August at Tanglewood.

### Zoo Opera Again in Cincinnati

Committees are being formed in Cincinnati to sponsor the annual series of open-air opera known as the Zoo Opera. Following the raising of the guaranty fund, definite schedules will be drawn up and singers from the Metropolitan, Chicago, San Francisco and other operatic ensembles selected for the casts.

### At the Hollywood Bowl

Symphonies under the Stars as the annual series of programs at the Hollywood Bowl is known, will again feature summer music activities on the West Coast. The Bowl seats some 20,000 and the average yearly attendance is 250,000. The season again will be of ten-week duration under the auspices of the Southern California Symphony Association which engages the Los Angeles Philharmonic Orchestra for its concerts which are given three nights each week.

In addition, ballets and opera are presented. Mrs. Leiland Atherton Irish, executive director of the symphony association, has made formal announcement of her plans elsewhere in this issue. Orfeo is being considered under the baton of Bruno Walter.

The seating capacity of the Bowl has been exceeded on several occasions by as many as 7,000 persons. Plans for a series of light operas preceding or following the regular Bowl series are being considered and individual musical programs are also under discussion.

The Greek Theatre, in Griffith Park with a capacity of 3,500 is also planning its summer season of operettas and concerts which usually are sponsored by local organizations there.

Bowl concerts are also given in Santa Barbara and Redlands, each offering a series of events during the summer.

Photo by Pictorial Feature Service

ROBIN HOOD DELL, PHILADELPHIA,

provides the summer setting for the concerts by the Philadelphia Orchestra.

# With Festivals Among Plans for Summer Music Audiences

**WASHINGTON, D. C., GREETING THE NATIONAL SYMPHONY,**
conducted by Hans Kindler, at a concert at the Watergate.

### Golden Gate Exposition to Determine Activities

In San Francisco, summer music events are affected by plans for the Golden Gate Exposition which utilized the San Francisco Symphony Orchestra late last season. Three concerts were given to audiences estimated at between 12,000 and 14,000.

Twelve symphony concerts, however, are contemplated for Treasure Island. Elizabeth Sprague Coolidge is again sponsoring a series of eight Beethoven concerts to be given by Sylvia Lent, Gunnar Johansen and Warwick Evants at Stanford and the University of California; Mills College will present the Pro Arte Quartet in twelve concerts; and the city Recreation Commission and Mrs. Sigmund Stern will offer the usual series of twenty free concerts on Sunday afternoons at the Sigmund Stern Grove with local artists.

The annual Bach Festival at Carmel will be given under the direction of Gastone Usigli with a local chorus and orchestra and with vocal and instrumental soloists from San Francisco and Los Angeles. The festival opens on July 17 and continues through July 23.

**ALBERT STOESSEL,**
who again will direct the annual Chautauqua Festival this summer and in October the Worcester Festival.

### St. Louis Municipal Opera in 21st Season

Summer music activities in St. Louis center about the Municipal Opera which is planning its twenty-first annual season. The customary twelve-week season will be augmented this year by another week. Popular operettas again will provide the schedule. The season opens on June 3 with the Kauffman-Hart spectacle The American Way. The Chocolate Soldier and Knickerbocker Holiday are also planned.

The productions are given in the Municipal Open Air Theatre with a capacity of 10,000 and on many occasions overflow audiences have swelled this to 12,000. The sum of $200,000 has been spent during the past year to improve facilities.

Furthermore there is the annual series of five open-air concerts by the Little Symphony under the baton of Hans Lange in Washington University Quadrangle. The ensemble comprises twenty-two instrumentalists and soloists are sometimes engaged.

### Kansas City's Summer Plans

For thirteen years Kansas City has sponsored concerts in its parks and during the past four years the Municipal Orchestra, of forty-eight Kansas City Philharmonic musicians, conducted by Sol Bobrov has been heard for two months at Swope Park in weekly concerts. The attendance at these has averaged between 8,000 to 10,000.

Ben Kendrick conducts the Municipal Band in various parks and there have been other ensembles heard also including the Federal Orchestra.

The fifth annual Midwestern Music Camp at the University of Kansas in Lawrence is expected to open in June with last year's enrollment of 175 boys and girls being surpassed. Karl Krueger, conductor of the Indianapolis Symphony, spent part of his vacation last year as a camp lecturer and N. De Rubertis was a visiting conductor.

### 12 Concerts for Cleveland

Although summer music in Cleveland is still in the unsettled stage, the management of the Cleveland Orchestra is expected to launch a four-week series of twelve concerts in the large Public Auditorium similar to last year when an average attendance of 6,000 heard the concerts. Rudolph Ringwall, associate conductor of the orchestra, is expected to conduct six programs.

The Division of Recreation, J. Noble Richards, commissioner, is planning a program similar to last year when audiences of from 5,000 to 6,000 attended the programs in the parks and Horticultural Gardens. Local choral and orchestral groups and artists will participate.

### Berea Festival

The eighth annual Bach Festival will be held on June 7 and 8 at Berea in the new Kulas Memorial Building at Baldwin-Wallace Conservatory of Music. Albert Riemenschneider will again be in charge and present four performances on two days with the college orchestra, chorus and professional guest soloists. The B Minor Mass will be the major offering.

### In Salt Lake City

The Salt Lake Oratorio Society will present an oratorio during the Covered Wagon Day celebration July 20 to 24. The Fort Douglas Band, and Salt Lake Civic Opera Association are also contemplating annual performances.

### Baltimore's Activities

The Stadium Civic Symphony, which last summer launched an experimental season of four concerts, is planning eight consecutive Sunday evening programs in the Baltimore Stadium starting on June 28.

Robert Paul Iula will be permanent conductor with local guest leaders and soloists. The players will be selected from the Baltimore Symphony Orchestra.

Frederick R. Huber, municipal director of music, is planning band concerts in the city's parks. Weekly programs will be given.

### Midsummer Festival at Milwaukee

The midsummer festival on the shores of Lake Michigan and the concerts sponsored by the Park Commission feature the annual summer music program in Milwaukee. Don Griffin, recreational supervisor, is in charge. The festival, extending for a week in midsummer, includes light opera performances and choral programs with soloists. Otto R. Hauser, secretary to the Mayor, is secretary of the local festival commission.

Audiences of more than 100,000 have attended the festival and last season in the parks several attractions drew 50,000 persons. Dr. Sigfrid Prager will again conduct the Wisconsin Symphony Orchestra. Already engaged as soloists are Richard Crooks, tenor and John Charles Thomas, baritone of the Metropolitan Opera.

Young singers and instrumentalists will also be featured in the series and auditions are to be held to select soloists. Opera is still under consideration but at the moment officials are concentrating on orchestral and band concerts.

### Southland Notes

Birmingham, Ala., one of the most active music centers during the winter season, is making no plans, except for conservatory concerts, this summer. Band concerts, however, will be given in the parks.

In San Antonio the Civic Opera Company, Mrs. Lewis Krams Beck, president and general manager, will probably again present four performances in the Sunken Garden Theatre. Resident artists are usually engaged.

From April 15 to 20 the festival of eighteenth century chamber music sponsored by the Restoration in Williamsburg, Va., will be presented in the Governor's Palace. Ralph Kirkpatrick, harpsichordist, who has directed these programs for the past two years again will be in charge.

### Along the Northern Front

The Essex County Symphony Society will enter its fifth season of summer music on June 3 in the City Schools Stadium, Newark, N. J. Mrs. Parker O. Griffith, president, is considered as the motivating factor in this organization which has attracted large audiences for its programs. Among the conductors have been Alexander Smallens, for the past two seasons and Erno Rapee, original conductor. Lily Pons, Lawrence Tibbett, Emanuel Feuermann and Josef Hofmann were soloists last season, an audience of 23,000 having heard Miss Pons. Four concerts will be given this year.

In Philadelphia the annual Bowl series will be given. Plans are announced elsewhere in this issue.

(*Continued on page 44*)

**ENID SZANTHO,**
former leading contralto of the Metropolitan and Chicago City operas, who sings at the Ann Arbor Festival on May 10 and 11.

# South America: Expanding New Field for the Artist

By FRIEDE F. ROTHE

The musical future for artists in South America is practically assured. The war, with its accompanying cultural twilight in Europe, and the growing economic and political ties between the countries of the Western hemisphere, will be strong contributing factors. But the rate at which the South American countries have been developing musically, particularly in the last ten or fifteen years, convinces of an inner growth whose foundation will be laid on solid demand and necessity rather than accident.

When one considers that no more than fifteen years ago, the different countries there were ignorant of each other's music and that today the exchange of programs, artists and conductors is a matter of course, the extent of their progress is astonishing as well as productive.

### A Vast Territory

In this vast land, of which Brazil alone is larger than the United States, and which is so sparsely populated that a country like Argentina has no more than ten million people, there are more than twenty orchestras, several opera houses, the famous Teatro Colon ranking with the outstanding opera houses of the world, countless conservatories and a people who cannot have enough of music.

The public is not only one of the most musical, but also one of the most educated, both instinctively and pragmatically. At one time, Rio de Janeiro was an important center of world music, and great artists like Caruso, Tamagno, Tetrazzini, Toscanini and many others won their first artistic laurels on the stage of the old Teatro Lyrico, now no more. The renaissance of today, however, is of a different order, since it is firmly based on a source of vitality that is wholly intrinsic. Of the many aspects of native musical development, singing, conducting, teaching, ballet and choral groups, orchestral and chamber ensemble, and a system of music education in the public schools of Rio and other cities of Brazil that place it with the most progressive in the world, composition emerges with particular strength and character. The native compulsion of the South American composer, which has a material-economic background as well as a musical-historical one, has produced works of great merit and meaning. When, as in the case of Heitor Villa-Lobos, it has given rise to creative thought of the highest order, South American musical life and future development is not only assured, but also confirmed.

In this great continent, whose artistic doors are wide open, Argentina, by virtue of her reputation as an operatic center, and because of her many orchestras both in the provinces and in Buenos Aires, leads in importance.

### Impresario Visits New York

Floro M. Ugarte, general director of the Teatro Colon, who has been in New York for more than a month seeking artists to fill several leading parts for his coming season, was generally optimistic. "Although we need only principal singers (all the second parts are filled by our own native singers), Buenos Aires is interested in young talented artists," he said. "Since the concert field is constantly increasing, a fact which is particularly in evidence in the smaller towns and provinces, a variety of opportunities should become accessible to those with courage and foresight."

Sr. Ugarte, who is also the president of the National Society of Composers and a teacher at the National Conservatory of Music, spoke of his great desire to see a real cementing of cultural relations between the United States and the South American countries in all respects.

Photo by Sudak

**FLORO M. UGARTE,**
General Director, Teatro Colon, Buenos Aires, whose composition, Voices of the Prairie, from his second suite Di mi tierra, will be presented by Frieder Weissman and the New Jersey Symphony Orchestra on Feb. 19.

The artists who have been engaged by Sr. Ugarte for the Colon season beginning in May, include Risé Stevens, who enthusiastically received there last season, will sing in the French, German and Italian series; René Maison, tenor; Marjorie Lawrence, soprano; Kurt Baum, tenor, and others.

### Traditions of the Colon

The Teatro Colon, horse-shoe shaped, ten stories high, decorated in ornate gold and red plush, and seating 3,750, is municipally supported with a yearly subsidy of three million pesos. Last season, for the first time in its history as a municipal project, it was able to return to the government 65,000 pesos. It begins with a short symphonic season from April to the middle of May, which is immediately followed by the opera season, divided into three separate series of French, German and Italian works, with an occasional native opera offered as a novelty. Coming to a close at the end of September and sometimes later, the symphonic concerts are again resumed through November. The month of December is a vacation period for the ballet, chorus and orchestra. For the rest of the three summer months, the Colon forces are utilized for whatever the occasion may demand: outdoor operas, concerts or ballet programs.

The taste of the polyglot population of Buenos Aires is similar to that of New York. There is a public for every opera, with some disregarding an entire series until that which they prefer has its turn. However, they are not in the least passive in their reception: the shouts or remarks of approval or disapproval from the highly critical audience, particularly from the gallery, can make or break a singer's career. In South America, a woman is still an object of worship and admiration rather than an accepted human being, and when a singer combines a great voice and artistry with great personal charm, the enthusiasm of the public knows no bounds.

When a new opera goes into rehearsal the theatre is closed for two days. There are never two performances in one day. On May 25, Dia de fieste, the society people of Buenos Aires, who are one of the most cosmopolitan and elegant in the world, pay forty pesos for their seats, for which the theatre reciprocates with an endless flow of champagne and caviar, adding to the day's festivity.

To the question, "What can an artist expect from a Teatro Colon engagement?" the reply is, "It depends on the artist." Erich Kleiber, who has been reengaged for the German series, receives between 20,000 and 30,000 pesos. Lily Pons, who is immensely popular went down with a contract calling for 4,000 pesos a concert and sixty per cent of the receipts. With the orchestra available at all times the Teatro Colon will frequently make such receipts arrangements with artists who are willing to gamble on their drawing power, or simply view it as a relaxing journey in an off-period. Contracts, however, are also arranged at stipulated sums as happened with Nathan Milstein in 1937, and several others. Last season Lily Pons received 10,000 pesos for a single concert. All such contracts include a round trip passage.

### Other Management Houses

Of the few management houses in South America, Victor Bloch in Buenos Aires is the only one who operates independently. The rest, José Schraml, who is Ernesto de Quesada's partner, Casa Iriberry, and Carlos Lothermoser, in Buenos Aires, and Botellio in Rio, work through the Daniel Musical Society and the Pan-American Musical Bureau, both under the direction of Sr. Quesada.

Again, the opportunities for concertizing and making it pay differs with each individual artist. Performers like Brailowsky, Artur Rubinstein, Elman, Heifetz and others of similar reputation can make 40,000 pesos upward at a single concert. Multiplying this sum by ten concerts or more at each established center, the amount can become quite impressive even at the rate of exchange. Of course for these concerts, the people pay ten pesos a seat, while the price of admission for a young and unknown artist is only three pesos. The young artist can therefore hope for no more from his recital (if it is a successful one) than 500 or 600 pesos, which is about $125.

To the young artist who must pay his own traveling expenses, and gamble on whether the public will accept him or not, it cannot appear very profitable. However, the artist must examine the implications from several different aspects. For one thing, he can employ his time in the off-season (their winter season is in full flourish when we are attending Stadium concerts). For another, he can lay the foundation for future appearances which can be increased from year to year. Brailowsky and Rubinstein, who are so solidly established in favor, built it up through long years of constant application through repeated performances. And should he be taken to the public's heart, as it were, the number of concerts he is called upon to give in succession, is an impossibility anywhere else in the world.

### Opportunities for Tours

In this respect the conditions which face the young artist are very similar to what Europe presented. With that source cut-off for the time being and the United States presenting special difficulties of its own through the priority of the star system, the opportunities offered by the South American countries to the new coming talented artists will become increasingly important.

G. H. Dalrymple, American manager, who works with Sr. Quesada, has long been looking to South America for the American artist. His optimistic im-

THE TEATRO COLON ON A GALA NIGHT.

pression of its possibilities are well borne out by the experiences of the artists he has brought down.

Winifred Christie who made her debut at the Teatro Colon at the height of the winter season in 1939, under José Iturbi, scored an unprecedented success; coming out for twelve curtain calls in the middle of a symphony concert. On the basis of this concert, Miss Christie gave ten recitals in Buenos Aires, three in Rio de Janeiro, and in San Paulo, Tucuman, Rosario, Montevideo, Havana, Mexico City, Puerto Rico and Trinidad.

Gyorgy Sandor, the young pianist who went down there last March, is still working there. In this time he has toured through the whole of South America. In Bogota, Columbia, he gave his debut recital. Receiving enthusiastic reviews, he played in four recitals in Lima, Peru. After appearing in several more concerts in Santiago, Chile, he crossed over to Buenos Aires, where the Audeon, Politema, and Cervantes Halls (somewhat larger), afford typical Town Hall recitals. Giving six successive concerts, he then toured through the smaller towns of Argentina which depend on Buenos Aires reviews, Tucuman, Rosario, Cordoba, LaPlata, Bahia Blanca, Corrientes, and Mendosa (many of which have symphony orchestras), with the greatest success. All these places, which are growing centers for music, pay flat fees for the artists engaged. From there, he went to Montevideo, 125 miles from Buenos Aires and one of the most musical cities in South America, affording exceptionally fine concert opportunities. São Paulo in Brazil followed. This city, so high above Rio that it is cool all year round, has a population of one and one half million mostly middle class and wealthy people. It is highly musical, and has a State Conservatory and many musical clubs, societies and organizations which engage artists. In all these towns and cities, people attend concerts like we do the movies.

Mr. Sandor then played in Rio and the lesser towns of Brazil. At the present time the pianist is somewhere in the vicinity of Trinidad and the West Indies.

Eugenia Buxton, young American pianist has been engaged by Sr. Quesada to depart for a similar tour.

These artists, apart from the big names who are engaged to appear at the Colon, are really making booking musical history and as pioneers they are widening the paths for the others to come.

### Orchestral Solo Dates

The twenty orchestras throughout the land, in turn offer many guest appearances to the conductor, the native as well as the experienced German who was forced to leave his post in his own country, and the young American.

As for the opportunities for securing a permanent post with an orchestra, it is in the opinion of one person who is well acquainted with the country, a matter of going down and waiting. It may take ten years or fifteen years, but one is sure to get an orchestra.

George Hoyen, without any preparations, either managerial or advertising, toured South America twice, appearing in that time with most of the major orchestras of the land.

Frieder Weissmann, German conductor, who is now conducting the New Jersey Symphony, was director of the Radio Splendid, L R 4 Symphony Orchestra sponsored by Wico Oil in Buenos Aires for five years. In the same city, the orchestra of the Radio El Mundo, Juan José Castro conductor, also invites outside conductors to make guest appearances, as does the Colon Orchestra which is the outstanding ensemble in South America, the newly organized Sociedad Philharmónica de Buenos Aires, SODRE, in Montevideo and most of the other organizations of the different countries.

However, whatever the conductorial future does hold in store, it seems very probable that the increasing musical expansion will advance orchestral possibilities to the extent that the native conductor will not be able to cope with, thus freeing many positions for American and foreign conductors. F. F. R.

# Concert Booking in Latin America

## Conditions in Countries to Southward Analyzed by Ernesto de Quesada, Founder of Conciertos Daniel, Leading South American Management Firm

Conciertos Daniel, founded in 1908 by Ernesto de Quesada, is considered the mark of superior concerts in all the Latin American countries, the West Indies, Spain, Manila, China and Japan. Many noted artists have appeared in the abovementioned places under this management, and in South America, Mexico, Cuba, and other points south, now of special interest to North American artists and European artists living in the United States. The great favorites, among whom are Artur Rubinstein and Alexander Brailowsky, can give as many as fifteen or twenty consecutive concerts to what appears to be a near insatiable public.

Mr. Quesada himself is a small, delicately built man with typically Spanish gentility, soft manners and a soft smile. As a Mexican critic said of him, "he is thirty per cent impresario and seventy per cent artist." His devotion to art can best be seen in the kind of community concerts he has organized in the smaller towns and provinces of Spain. The Asociacion de Cultura Musical, the name of this organization, has made the most noted soloists, ensembles, and even orchestras available to the music lovers of these outlying sections. The branches of the Society in the various places where they exist, are maintained by the monthly dues of the membership. Money above expenses realized from successful concerts is reconverted into their treasuries. The memberships also elect the committees every year or two, who select the artists and ensembles. Operated on a non-profit making basis, and with the highest idealism, great music in splendid performances becomes accessible to people who would otherwise be without it.

Today, after the several years of musical dearth in Spain, the people are more than eager for a resumption of these activities, which according to Mr. Quesada have already begone. With musical doings on the continent so greatly reduced, and the waters so dangerous to a prolonged life, Spain in the next few years may well become a particularly absorbing outlet for European artists.

Asked why similar community concerts are not organized in the Latin American countries, Mr. Quesada replied that the interiors there are not as highly musically and culturally developed as in Spain and consequently are not ready for such a social expression, since concerts of this nature always function at the will of the community. However, their musical culture is developing so rapidly that in a few years he expects these countries to offer opportunities for concertizing equal to the United States.

### Buenos Aires Public Responsive

Concert life in Buenos Aires, its richness and variety, high quality and interest is largely due to the efforts of Mr. Quesada. Twenty-two years ago he brought Bachaus to that city for the first time. The pianist created such a sensation that he gave twenty-five different consecutive programs. That by the way is the phenomenal thing about South American audiences; if an artist is in great favor he must be ready with a tremendous repertoire.

The musical public of Buenos Aires Mr. Quesada estimates at 10,000. This audience returns again and again to hear its favorite performers. Three years ago when Mr. Quesada brought Casals, this noted artist played ten different programs one after the other, sometimes three and four in one week. He also thinks that the Latin American audiences are amongst the most musical in the world, displaying an instinctive perception and understanding that is really unusual.

Perhaps the numerous national ingredients of their makeup, the exotic with the European, the cultured with the primitive, are the responsible factors for their keen appreciation of all manners of music, from the most elementary to the most complex, from all kinds of folk manifestations to their highest developed forms.

Among the other soloists who were introduced to Buenos Aires for the first time by Mr. Quesada are Artur Rubinstein, who has been a great favorite for more than twenty years; Hofmann; Brailowsky, also in great demand, particularly for his Chopin; Risler, Iturbi, Elman, Milstein, who made his debut there, Heifetz, Segovia, Arrau and Pons.

### Touring Status Improved

Traveling in the Latin American countries is no longer the lengthy and enervating process of yesteryear. One of Mr. Quesada's tours, encompassing Cuba, Dominican Republic, Porto Rico, Trinidad, Jamaica, Dutch West Indies, Venezuela, Colombia, Chile and Peru, formerly taking two and one-half months by boat, Rubinstein covered in sixteen days by plane, giving fourteen concerts in that time.

Nicanor Zabaleta, the Spanish harpist, made this tour twice, giving twelve recitals in Bogota, twenty-four in Caracas, eight in Lima and six in Chile. Segovia will now be covering the same route.

For the season of 1940, Mr. Quesada will again bring Rubinstein and Brailowsky, Heifetz, Ruth Draper, who already has been made known to Mexican audiences, Claudio Arrau, the noted Chilean pianist who has been concertizing for many years in Europe and will be shortly coming to the United States, the Kolish Quartet, the Jaroff Don Cossack Choir and many others. In 1941, the people to our south will hear Yehudi Menuhin for the first time.

### Conditions in Mexico

Mexico until 1933, when Mr. Quesada stepped in, was virtually without any concert life, and the outstanding soloists of the world were only known by name. Today, thanks to Mr. Quesada's work and foresight, it is a flourishing artistic center.

Manuel de Falla has conducted this season in Buenos Aires and Montevideo under Mr. Quesada's management, and Francescatti, the violinist who has recently won acclaim in the United States, was known in Spain through Mr. Quesada almost fourteen years ago. Three years ago he had the greatest success in Buenos Aires, appearing under Iturbi.

Mr. Quesada has also long been an unofficial adviser to the Teatro Colon, both for opera and concerts. His musical culture, knowledge and sagacity is so well known, that the Santiago de Chile municipality has more than once proposed that he become their opera manager. Although very flattered Mr. Quesada feels happiest to work everywhere at once and for the good of musical culture and development all over.

Asked whether there was anything he particularly wanted to say to the American artist, he said:

"I have been all my life an optimist. I don't believe in a crisis in art. If an artist has the greatness to stir and move an audience, he will be successful anywhere and at any time. The important thing for the artist is to think in terms of art and not of finances. He may have such thought hidden in the deepest regions of his mind, but an audience will sense and ferret it out since the results of such an attitude never remain abstract, but have a way of coming down to earth in manifestations of ennui, boredom and mechanism." F. F. R.

ELLA FLESCH,

dramatic soprano, has been engaged for an operatic tour of South America beginning April 6. She will sing Aida, Tosca, Trovatore, Falstaff and L'Amore di tre Re. The photo shows Miss Flesch in one of her favorite roles, Minnie in The Girl of the Golden West.

ERNESTO DE QUESADA

## LaForge-Berúmen Artist in Recital

PHILADELPHIA, PA. — Harriet Versaci, coloratura soprano, pupil of Frank La Forge, was heard in recital in the Academy of Music Foyer here on Jan. 18, accompanied by Mr. La Forge and with Frank Versaci providing flute obbligati.

Miss Versaci devoted the first part of her program to beautiful but seldom heard classic airs and in these Mr. La Forge accompanied on the harpsichord and proved as capable on that instrumen as he is on the piano. Mr. Versaci provided accurate and skillful flute parts.

Miss Versaci also presented a group of Debussy, a new La Forge arrangement of Bishop's Echo Song and the Mad Scene from Thomas' Hamlet. She sang with crystal purity of tone and pitch and accomplished the numerous coloratura feats with apparent ease. Numerous encores were the order of the evening.

J. N.

## Bach Mass to Be Sung at N. Y. Church

The second half of Bach's B Minor Mass will be sung on Feb. 25 at the First Presbyterian Church, New York. Soloists will be Rose Dirman, soprano; Amy Ellerman, alto; William Hain, tenor and Elwyn Carter, bass, under the direction of Willard Irving Nevins. The first part was given on Jan. 28.

# London's Musical Life Resumes Despite War

By HUGH LIVERSIDGE

## Orchestras Maintain Brunt of Activity—First British Performance of Honegger's Nocturne—Audiences Still Small

LONDON.—Concert life has naturally been much changed by the outbreak of war. For a time, after its declaration, it seemed as if the death knell of music had been sounded in England. But this condition has, happily, been followed by a resumption of concerts.

Countless musicians had engagements cancelled as the musical black-out descended upon Europe. A month passed. Gradually life returned to the corpse. Like Gaius Marius amid the ruins of Carthage, we mused on past glories. But some of use realized that what had been, could be again. Myra Hess' National Gallery Concerts, and the Everyman Concerts, organized by George Von Harten with the aid of this writer, were the first rays of light to pierce the Stygian darkness.

Soon others followed suit, until now the position may be briefly summarized as follows:

### Managers in the Field

The concert agents now active include several familiar names.

Harold Holt, Ltd., seems to be concentrating on organizing concerts for the troops.

Ibbs & Tillett, Ltd., are giving a few recitals.

L. G. Sharpe is really most active of any on a large scale, as he is presenting the London Symphony Orchestra in regular concerts.

The most notable achievement of John McCormack and Frank L. Cooper was to arrange John McCormack's tour in aid of the Red Cross.

The Imperial Concert Agency has given a few recitals.

All celebrity tours have been cancelled.

### Musical Societies Resume

Actually the brunt of concert giving has fallen on three principal bodies. The Royal Philharmonic Society, in cooperation with the London Philharmonic Orchestra under Sir Thomas Beecham, gives regular concerts.

The Courtauld-Sargent Concert Society sponsors regular, but not so frequent, concerts with the same orchestra under Dr. Malcom Sargent.

The British Broadcasting Corporation offers the BBC Orchestra under Sir Adrian Boult in a series of concerts in the West of England.

In addition, the Vic-Wells organization continues to give opera in English.

### New Conditions of Music Giving

Nearly all the concerts take place in the afternoons because of the black-out. In view of this and the fact that many concert-goers have been evacuated, the audiences, even on Saturdays, are usually half of their peace-time strength.

No festivals are being considered. Programs of existing concerts, as those who have followed my previous discourses from this rostrum will know, are the same type as in peace-time. For this we are truly grateful.

This is an outline of the position as it is at the time of going to press. You will readily realize that the position changes almost from day to day. But one thing is certain. Music in Britain is only firing on two out of its six cylinders. On the Continent, it is even worse.

However, *Dum vivimus, speramus,* as the old tag has it. While music lives, there is hope.

A recent Courtauld-Sargent Concert at Queen's Hall brought together Brosa and Cassado in the Brahms Concerto for violin and cello. The soloists' fine playing won loud plaudits. It was a mistake, however, to open the concert with this work, as the London Philharmonic Orchestra under Dr. Malcolm Sargent had not yet warmed up.

Followed the first British performance of Honegger's Nocturne—a work which does not live up to the promise of its opening bars. Some of its effects are more suited to the music hall. Dvorak's Second Symphony set our feet upon more solid ground, and set them tapping in the third movement.

Interesting feature about this Courtauld-Sargent Concert was that it was not duplicated the following night as in peace-time. The reason for this is that most of the schools and clubs which subscribe to this series at special rates have been evacuated from London.

### Jean Norris Plays at Hastings

Despite the war, Jean Norris, pianist, keeps busy. As soloist with the Hastings Municipal Orchestra under Julius Harrison in the Tchaikovsky piano concerto, she distinguished herself and had five recalls. This is all the more remarkable as hitherto her name has been associated with works of 18th and early 19th century masters.

### Myra Hess Concerts Popular

The National Gallery Concerts organized by Myra Hess prove a continued success. For at 25 cents, all seats one price, the public is enabled to hear concerts by famous musicians.

Under the circumstances one is prepared to condone the bells of St. Martin's Church nearby, which sometimes play an unwelcome and uninvited obbligato to the concerts. The program sellers should also be told not to hawk their wares during the actual playing of the music.

The most notable concert of the series was that at which Myra Hess, piano, Cassado, cello, and Yelly D'Aranyi, violin, gave superb performance of Beethoven's Trio in D major, Op. 70, and Schubert's Trio in B flat, Op. 99. Rarely can such a sustained musical treat have been offered to everyone for a scant shilling.

### Beecham Conducts Again

Musical Culture, Ltd., presented Sir Thomas Beecham and the London Philharmonic Orchestra at the Central Hall in the eighth of a series of lunch-time concerts. Here again, all seats were priced at the equivalent of 25 cents. The program consisted of Mozart's Don Giovanni Overture and 23rd Symphony, and Brahms' Second Symphony. The novelty was Weinberger's amusing Under the Spreading Chestnut Tree, Variations and Fugue on an Old English tune, heard recently in New York.

At the Cambridge Theatre, Walter Rummel, pianist, showed his accomplishments in a Chopin recital.

## Florentine May Festival Announced

The first European festival to announce its plans for 1940 is the Florentine May. This year's festival will run from April 28 to June 8, and will open with Rossini's Semiramide. Other works scheduled are Volo di notte, by Dallapiccola (world creation); Turandot, by Busoni (new to Italy), Traviata, Magic Flute, Turandot (Puccini), Boris Godounoff, Nina pazza per amore, Aci e Galatea (Handel), Il Cavaliere della rosa, and the ballets Il Mandarino (Bartok), Scarlattiana (Casella), Toccata (Bach), Bolero (Ravel) and Jeux de Cartes (Stravinsky). There will also be series of orchestral and chamber music concerts. The fifth International Music Congress will also be held in conjunction with the festival. Detailed programs and names of artists will be announced later.

## Forsyth Score Given Premiere at Australian Concert

Josephine Forsyth's setting of the Lord's Prayer has had its Australian premiere according to word just received in this country. At a recent concert of the New South Wales Junior Orchestra, Choir and Percussion Band, the work was featured. Carl Sauer, founder, conducted the program. The audience of 1,800 not only applauded the number but demanded it twice, according to Mr. Sauer.

FRANCES CASSARD, soprano, and MRS. REBEKAH C. DODGE at Cortina d'Ampezzo, Italy, where they spent the holidays. Their little mascot, who always accompanies them, is known as Pharoah, Op. 111.

# Oslo Maintaining Vivid Musical Life

## Modern Scores Figure in Concerts—Fischer and Kleiber Among Visitors

OSLO.—The Philharmonic Society Orchestra, conducted by Olav Kjelland, brought excellent performances of Te Deum for solo, chorus, and orchestra, by Kodaly, Brahms' B flat piano concerto, soaringly played by Edwin Fischer, Bruckner's seventh symphony, La Boite des Jeux, by Carl Christensen, and Shostakovitch's piano concerto, played by Shura Cherkassky.

### Kleiber is Guest

Erich Kleiber, heading the same organization, scored a great success with Dvorak's New World Symphony, Beethoven's Eighth, and Schubert's Rosamunde. Sir Adrian Boult directed Symphony in F minor, by Vaughan Williams, Beethoven's G major piano concerto, with Friatjof Backer-Gröndahl, soloist, and Things to Come, by Arthur Bliss. Harald Hride gave a masterly reading of Berlioz' Fantastic Symphony, and conducted the Beethoven C minor piano concerto in which Annie Fischer was the applauded soloist. Another soloist was Erna Berger, heard in excerpts from Ariadne auf Naxos, by Strauss.

### Native Works Featured

Under the animated direction of Odd Gruner-Hegge, the Hary Janos Suite by Kodaly, Brahms' violin concerto (Ernst Glaser, soloist) Tableaux d'une Exposition (Moussorgsky-Ravel), fragments from the opera Olav Liljikrans by Arne Eggen, the tone poem Le Mari by Groven, a concertino for piano and orchestra by Anne-Marie Oerbeck (the composer at the piano), Suite for orchestra by Irgens Jensen, and Variations on a Song by Hardanger, for two pianos (played by the composer Geir-Fveit and his wife) were also forthcoming.

In the domain of chamber music, Oslo has likewise been well served. The String Quartet Association played a Mozart Quartet, the first audition of Trio for violin, viola, and clarinet, by Bjarne Brustad, and the Brahms clarinet quintet.

Eide Norena sang arias of Mozart, Thomas, and Verdi, and Lieder by Grieg, Thrane, and Aloraes. The Oslo String Quartet and the Budapest String Quartet have also given memorable seances.

R. N.

## San Carlo of Naples to Offer World Premiere

NAPLES.—The San Carlo Opera, Naples, opened its season on Jan. 27. A first world performance will be Mattutino d'Assisi, by Lorenzo Filiasi. The orchestra conductors are Giuseppe Del Campo, Antonio Guarnieri, Vittorio Gui, Angelo Questa, Antonio Sabino. Some of the principal artists are Gigli, Schipa, Lugo, Malipiero, Francesco Merli, Alessandro Granda, Borgioli, Franci, Stabile, Gina Cigna, Pederzini, Ebe Stignani, Mafalda Favero, Margherita Carosio, and Rosetta Pampanini. The San Carlo repertoire comprises Loreley (Catalani), Meistersinger, Trovatore, Boheme, Resurrection (Alfano), Favorita, Iris, Faust, Sonnambula, Le Preziose ridicole (Lattuada), Medusa, and L'Amore delle tre melarancie (Prokofieff).

## Crooks in Florida

Richard Crooks, Metropolitan Opera tenor, appears on Feb. 21 at Daytona Beach, Fla.

# Parisian Managers Form Entente to Continue Concerts

## Will Map Tours of Artists Visiting France and Also Arrange for Native Musical Affairs—Italy Creates Bureau

By IRVING SCHWERKÉ

PARIS.—In some respects the current managerial and booking situation in Europe is different and at the same time practically what it was before the war.

The most significant change in organization methods, as reported in Musical Courier's issue of Feb. 1, has taken place in France where under the patronage of the National Education, Fine Arts, and Labor Ministries, the concert managers, impresarios, and agents have consolidated and formed the Union Nationale des Bureaux de Concerts Français, founded for the duration of the war, and the officers of which are Charles Kiesgen, president; Marcel de Valmalete, vice-president; Mme. Bouchonnet, secretary.

Briefly stated, the object of the Union is to restore a normal musical activity to Paris and France; to help French artists under French managements to fill their engagements at home and abroad; to control competitive efforts on the part of foreign managers in France; and to carry on the work of those managers who may be mobilized.

At the time this article was written the Union was only four weeks old, and definitive projects had not yet been completed. However, the Union has to date already facilitated the appearances of French and other artists throughout Holland, Belgium, Scandinavia, Switzerland, Italy, Spain, Portugal, Egypt, the Balkans, the Near Orient, North Africa, and, of course, France. For the purpose of more efficaciously co-ordinating the work in favor of musical artists, as envisaged by the Union, the Dandelot, Kiesgen, and de Valmalete concert agencies, are now occupying one office in the Salle Gaveau. Dandelot is mobilized, de Valmalete is mobilizable, and Kiesgen is the only one exempt from military duty. Operating in the same office is S. Wolf, manager of practically all the musical events of Strassburg, who since the evacuation of that city is in Paris.

### France Plans for Immediate Future

Under existing circumstances, it is naturally impossible for the Union to make projects "far ahead." Plans are now under way for Paris concerts by Ninon Vallin, Jean Doyen, Pierre Bernac, François Poulenc, Charles Panzera, and Pierre Fournier. French artists now in the United States include Charles Münch, director of the Conservatory Orchestra; Magda Tagliafero and Robert Casadesus, pianists. Paul Paray, conductor, whose New York success last summer will be remembered, has engagements in Italy, Greece, Rumania, and Holland, under the Union, while Orloff (pianist) is booked in England, Holland, Switzerland, Italy and Jugoslavia. North African tours have been realised by Maurice Marechal, Pierre Bernac, Francis Poulenc, Madeleine Grey, Lelia Gousseau, Ninon Vallin, and Madeleine de Valmalete. Casals is playing in Holland and Switzerland, the Lener Quartet in South America. Alfred Cortot, pianist, has given up a heavily booked season to accept an important commission at the Ministry of National Education and Fine Arts.

At the present time, the Union is conducting an extensive tour of France, by Mme. Durand-Texte (Mme. Camille Chautemps) and Jacques Thibaud, in piano-violin sonatas, the proceeds of the concerts going to the relief of the refugees of Alsace-Lorraine. The Union is also presenting the Loie Fuller Ballets in thirty engagements in Spain and Portugal, and is continuing to occupy itself with the European interests of Menuhin, Heifetz, Szering, Denyse Soriano, Robert Casadesus, Borowsky, Smeterlin, Jeanne-Marie Darré, Budapest Quartet, Ars Rediva, Cortot, Yvonne Lefebure, Aline Van Barentzen, Jean Doyen, Marguerite Long, Stanislas de Niedzielski, Orloff, Serkin, Rachmaninoff, Tagliafero, Poulenc, Kreisler, Thobaud, Enesco, Roland Charmy, Casals, Pierre Fournier, Maurice Marechal, Dupré, Landowska, Pierre Bernac, Panzera, Szigeti, Germaine Cernay, Kedroff Quartet, Paul Paray, Charles Münch, Lener Quartet, Calvet Quartet, New Hungarian Quartet, Wind Quintet of Paris, Martenot Waves, Marguerite Roesgen-Champion, the Spanish dancers Teresina, Laura de Santelmo, etc.

The Bouchonnet, Grunberg, Lyon, and Delort managements of Paris are also continuing their activity, working in conjunction with the Union, and presenting such artists as Lily Pons, Francescatti, Pasquier Trio, Firkusny, Brailowsky, Dolin, Horowitz, to mention only a few.

### Italy Forms New System

The managerial system now obtaining in Italy was established July 1, 1939, when the Servizio Nazionale per i Concerti was created. This Syndicate (I quote from the National Secretary's official communiqué) in co-operation with the Federazione Nazionale Fascista Industriali dello Spettacolo, has formed a "Servizio Nazionale per i Concerto" to take place of other offices that until now have been in charge of the engagement of foreign artists in Italy and of Italian artists abroad.

As from July 1, all engagements and all applications of foreign musicians (orchestral conductors, soloists, orchestras, choirs, trios, quartets, etc.) who wish to give concerts in Italy, must be made exclusively through the above-mentioned "Servizio Nazionale per i Concerti."

The activities of mediators, representatives, etc., both from individual applicants or agents of any kind is therefore not allowed. Similarly, all requests for Italian artists on the part of agencies and societies abroad must also be addressed exclusively to the "Servizio Nazionale per i Concerti." The address of this organization is Via Sistina 48, Rome.

### Situation in Other Countries

The situation in Great Britain is touched upon elsewhere in these columns, and I regret that the time allowed for this report (war-time mails, like treacle, move slowly) has not made possible more than the sketchiest of sketchy notions about the other European countries.

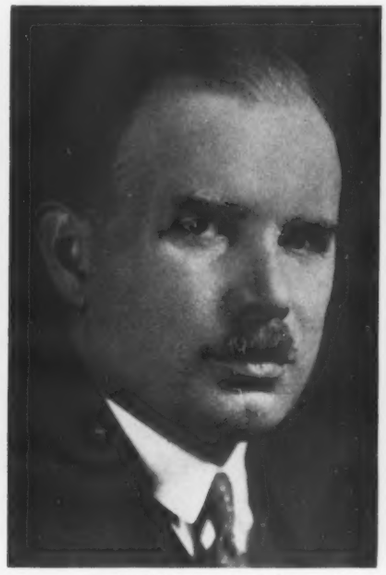
It can, however, be reported that, among the managerial offices which are carrying on with singular faith and conviction, are Koening (The Hague), Cuvellier (Palais des Beaux Arts, Brussels), Schultess (Zurich), Verleye, Henne (Geneva), Cortes (Madrid), De Mendoza (Madrid, official organizer for the Government), Costa (Porto), Cabral (Lisbon) and so on. Apologies are herewith offered to the many others who could not be contacted in the time allotted.

As a general rule, artists are being engaged in neutral countries—many are also being engaged in the belligerent lands—and some countries, such as Switzerland, are having extremely busy seasons. The fact that many of "the greatest in the world" have hastened to America's shores does not necessarily mean that Music—bless her!—has gone bankrupt.

### The Matter of Fees

Actual fees, of course, depend, as they always have, on the drawing power of the artist. The war has not thus far had an effect upon that issue, and the itinerant artist, provided he have courage and diplomacy enough to travel to the various centres, and further provided he have the drawing power alluded to, will find war-time concerts profitable ventures—profitable in both giving and receiving. The question of getting his earnings out of the different countries is, of course, another matter.

Programs today show a heavy leaning on the classical and romantic favorites, not to overlook some of the popular moderns, such as Strauss, Debussy, Ravel, Dukas, Respighi, *et al.* In some centers audiences have not changed, while in some others, due to the exigencies of mobilization and evacuation, an utterly new public has come into existence. So far as can be ascertained at this time, the various audiences are demanding interpretative profundity from musicians rather than virtuosity, and this perhaps explains the fact why, in so many places, the absent virtuoso has been so quickly replaced by the present musician.



Dandelot Photo by Sarkis, de Valmalete by Studio Lorelle, Kiesgen by Ch. Martin

**TRIUMVIRATE GOVERNING FRENCH CONCERTS**

Left to right, Maurice Dandelot, Marcel de Valmalète and Charles Kiesgen.

## West German Concert Direction Operating as Usual

COLOGNE.—The West German Concert Direction inaugurated its annual master series with a piano recital by Karlrobert Kreiten and Peter Anders, tenor. A brilliant array of chamber music artists also figured in the course, including the Erdmann Trio, Cologne Chamber Trio, Prisca Quartet, and the Cologne Men's Chorus, with the venerable tenor, Carl Erb, as soloist. The Lenzewski Quartet premiered Boris Blacher's Quartet, featured Malipiero's Cantari alla madrigalesca, and accompanied Tilde Hoffmann in Hermann Reutter's Holderlin-Gesange.

In nearby towns musical activities are continuing as usual. At Düsseldorf, preparatory to presenting Julius Weismann's new opera Diepfiffigo, a group of artists presented the composer's piano and vocal works. At Bonn, Verdi's Otello, under Werner Ellinger, was an unusual event. Principals were Mathais Nelles and Forna Hofer-Kuhlmann. The Cologne Opera gave several performances at Essen and Aachen.

ADOLF SPIES.

## Ellen Ballon Plays for Red Cross

MONTREAL, CAN.—Ellen Ballon, Canadian pianist, will be heard in a benefit program on Feb. 19 for the Canadian Red Cross.

N. H.

# Canada's Music Life Struggles with Wartime Problems

## Added to Competition of the Radio and Other Media, Managers Must Also Compete with Distractions Incident to Present Extraordinary International Situation

By FRANCES FOSTER RUSSELL,
Prince's Lodge, Halifax, N. S.

Canada at present is a country at war, and so conditions cannot be said to be normal. Especially is this true in the world of music and entertainment generally, because for the most part, nothing is undertaken that does not have some bearing, directly or indirectly, on the war situation. Most concerts are given with the idea of entertaining the men in the Services or to raise money for that purpose, and such concerts are usually given by local amateurs. However, as time goes on these conditions will no doubt adjust themselves and we shall once more have the privilege of hearing the great artists again in person, and not only via radio.

### Problems of Canadian Promotion

In normal times the problems confronting local managers in smaller centres have been chiefly these:

1. Lack of proper concert halls.
2. The great distances between points, necessitating long jumps.
3. The competition of the radio.

In most of the smaller communities the theatres and concert halls of other days have been taken over by the motion picture industry, and the prices now charged for their hire have become prohibitive in most cases. This drives one back to the high school auditorium and the institution's recreation hall, neither of which is desirable for concerts of any magnitude. Skating rinks and military armories are sometimes utilized, but that is only possible in certain seasons.

The distance between towns forms a serious handicap. For example, from Halifax to Sydney, the next town of importance in Nova Scotia, is an overnight trip by train. This adds tremendously to the cost both in booking and in presenting the artist. If some scheme could be evolved whereby the smaller towns could somehow be tied in, it would be a great help. As it is now there is so much loss that the local manager can barely make a profit, even under the most favorable circumstances. The Community Concerts have to some extent overcome this, but it has not worked out satisfactorily in all cases.

The competition of the radio is a serious one. Unless one is booking a star with a radio following, as for example Nelson Eddy or Grace Moore, one is very often met with the response, "I would much rather stay at home in comfort and hear Lawrence Tibbett over the air than beat my way out in a snow storm to hear Miss So-and-So, of whom I know nothing."

These are some of the handicaps under which the local manager has to work, but in spite of these handicaps, there is a field for the local manager and a very definite demand for the living artist in person. These are merely the problems to be solved.

### "Names" a Desideratum

In buying artists the first consideration is, of course, *Names*. It is easier to get a $2,000 audience for, say, Fritz Kreisler than a $200 house for a promising beginner. Nevertheless, an enterprising manager can promote a comparatively unknown artist with success, especially if he or she builds up a reputation of supplying first class entertainment.

In too many cases the artist makes the mistake of singing or playing down to his hearers. This is fatal. His audience does not want to hear pieces that Johnny or Mary or Edgar can do just as well, at least in the opinion of the fond parents. The artist, if a singer, must sing a recital as for New York, with the addition of an aria or two. But in the case of songs in a foreign language it is necessary to have translations printed in the program, or, in many instances, a still better way is for the singer to briefly introduce each song, outlining the content, so that the audience may better know what to listen for. Then for encores, familiar old airs, Scotch, Irish or perhaps Stephen Foster, but keep away from Home Sweet Home and Annie Laurie. The violinist must play a sonata or concerto, and the rest of the program "good" short pieces. For encores—something by Kreisler. Pianists must play numbers that show their virtuosity, and for encores, old favorites like the Chopin valses. But beware of the ultra modern. The pill must be well gilded.

Costume recitals, to the average audience, represent artists past their prime, though an added number in costume usually makes a hit.

### Stressing Artist "Personality"

In these days of strenuous competition the personality and charm of an artist counts for a great deal. But when the artist essays to play the social game, he is walking on eggs. In the first place his social graces must be equal to his stage appeal, and he must know extremely well how to handle himself under all circumstances, always remembering that familiarity breeds contempt. Then too he may be drawn into controversies and express opinions which may not be popular in that particular community, and so lose admirers. Most artists are at their best when worshipped from a distance. Of course there is always the after-concert reception, which seems to be inescapable.

### Artist Can Co-operate

The artist can best co-operate with the management by turning in at all times the best performance of which he is capable, by not being difficult in the matter of accommodations, whether of hotel or concert hall, by refraining from critical remarks or unfavorable comparisons with other places, and by graciously falling in with whatever plans may have been made for his entertainment.

**ROSE PAULY ON THE PACIFIC COAST.**

The Metropolitan Opera soprano, greeted at the end of her transcontinental flight, at Los Angeles, by June Peterson, Birgit Johnson and Hazel Johnson, ushers at the benefit concert on Dec. 29 at which Mme. Pauly was assisting soloist with the Los Angeles Philharmonic, Werner Janssen, conducting. Her program comprised Sibelius songs, which she sang for the first time.

# Specialized Conditions Govern Canadian Orchestra in Wartime

By MRS. GRAHAM DRINKWATER,
Honorary Secretary, the Montreal Orchestra

MONTREAL, CAN.—There is no doubt that the war seriously affected the orchestral situation in Canada. All of Canada's orchestras depend, more or less, upon voluntary workers to collect the subscriptions necessary to finance them each season. As soon as war was declared by Canada her young men joined army units and began training for overseas. Their wives, mothers, sisters and fiancées immediately formed committees to work for the regiments and also offered their services to the Red Cross Society. Nothing but war was thought of. The ranks of orchestra workers became almost completely depleted. The financial situation was also very alarming. Heavy increases in taxation were inevitable, patriotic claims were many, charities must be supported as usual and the Red Cross announced a nation wide campaign.

With this constant drain on people's purses the outlook for orchestras was bleak indeed. Yet none, so far as I am aware, has disbanded though some have shortened their seasons. The luckier ones secured broadcasts and by this welcome means ensured their seasons' safety.

The Montreal Orchestra, the pioneer symphony orchestra in the Province of Quebec and now ten years old, is peculiarly unfortunate in this respect. Since there is no adequate concert hall in Montreal it is always obliged to give its concerts in a theatre on Sunday afternoons. Therefore it is out of the broadcasting field because the New York Philharmonic-Symphony Orchestra is broadcast across Canada at this time.

### Budgetary Conditions

It will receive later five broadcasts from CBC but these will be special evening concerts and will not materially help to finance the present season. But The Montreal Orchestra, never having had an easy path to tread, is perhaps better inured than some to the blows of misfortune. It has never known the security of an endowment fund or of rich, indulgent patrons. It has always had to stand on its own feet, to pay its own debts because there was no one to father a deficit. It must balance its budget each year or come to grief.

The coming of war promised still sterner hardships. Nevertheless, in October, the executive committee met and, with some misgivings but a united determination, announced the usual series of ten fortnightly concerts. In spite of the dearth of orchestra workers a small campaign was attempted and, while the results did not measure up to last season's, the number of season tickets sold was well above the average and the amount of interest shown by the orchestra's adherents was decidedly encouraging. Signs of approval of the orchestra's decision were very apparent. It was felt that music was needed in wartime. To "carry on as usual" in the British tradition was the right attitude. "You *cannot* let the orchestra go" was often the answer to temporarily discouraged workers. The nervous tension gradually subsided and the orchestra settled down to its business.

### Programs Enliven War Days

Douglas Clarke, the orchestra's conductor, is an Englishman who served in the British Navy during the Great War. He knows what music meant to his countrymen in those black years and his desire now is to help the people of his adopted land. It is due in no small part to him that the appreciation of music has grown so rapidly here. In one hundred and fifty concerts he has played over one hundred symphonic works for the first time in Montreal.

His wartime programs are aimed at relief from the pressing seriousness of life at the moment, and encouragement and confidence (so far as music is able) for the future. When, at the fourth concert, he gave the new Weinberger work—"Under the Spreading Chestnut Tree," its first performance in Canada, the audience broke at moments into happy laughter. So, too, the singing of Yves Tinayre and the beautiful music he sang, drew the hearers into a happier world.

The war is beginning to grip Montreal closer. Scores of our men have gone, some overseas, others to training camps in various parts of the Dominion. We are never free from the dread of what is to come. Music, and perhaps above all symphonic music, will provide the most consolation.

# Toronto Finds Prosperity Increased by Hostilities

By WILFRED C. JAMES
Director, Massey Hall

TORONTO, CAN.—The musical outlook for Toronto and surrounding territory for the season 1940-41, in general is extremely bright; not despite the war, but rather on account of it. While nerves were frayed and dispositions ruffled due to the long weeks of uncertainty we had passed through, a change came almost over night when war was declared and all knew exactly where we stood.

By the end of September it became immediately apparent that the people must have relaxation from war work and discussions of the situation. For a time many sought relaxation in sitting quietly at home listening to high-class orchestral and symphonic concerts, but even these did not bring the required relief. More than a few important and outstanding musical programs were interrupted by special news flashes, which never should have been permitted. Where could relaxation be found? The concert hall was the answer.

### Concerts "Draw" Well

At the opening of our season in early October it was announced at Massey Hall that under no circumstances (short of actual danger to our patrons) would any stage announcement of any nature whatsoever be permitted in regard to war news. The season opened with Jaroff's Don Cossack Russian Male Chorus and they drew the biggest house in several years. Prior to this concert the trustees of Massey Hall had announced that for the season ten per cent of its seating capacity (280 seats) would be set aside for the use of overseas troops and their immediate families. Members of the Toronto Scottish and the 48th Highlanders attended this concert.

In late October the Toronto Symphony Orchestra, Sir Ernest MacMillan, conductor, opened its eighteenth season with the largest house and best box office they had had in over six years. This despite the fact that it was early September before the board of the association finally determined and publicly announced that they would carry on as usual. Heifetz opened the Celebrity Concert Series on Nov. 1, and drew the best box office he has ever drawn in his several visits to Toronto.

Eaton Auditorium, which last spring announced three regular courses for 1939-1940, found it necessary to add an extra evening for one course. The concerts in this course were originally announced for Thursday. The demand for seats was sufficient to warrant giving repeats of these concerts on the Saturday evening immediately following.

The Women's Musical Club of Toronto this season moved their "open" concert to Massey Hall, the largest auditorium in Toronto. They engaged Dorothy Maynor as artist, completely sold out the house and from the net proceeds donated $1,261 to the Canadian Red Cross.

The Philharmonic-Symphony Orchestra of New York, under John Barbirolli, played here on Dec. 2, and notwithstanding that two of the most important recitals of the season took place the same week and Toronto's own Raymond Massey was playing in Abraham Lincoln at the Royal Alexandra Theatre to capacity houses, the box office receipts for the concert exceeded by $1.50 the highest that any orchestra had grossed in Toronto for a single evening in something over ten years.

### Good Music in Demand

Music and recitals by concert artists of the best calibre have a definite place in Canada's life today. The people are hungry for good music and good entertainment, but it must be of the best or Toronto will give it the cold shoulder, as it has done many times in the past. On the other hand, let an artist show her mastery of her subject and confine herself to her own field, and no audience in America is more appreciative or more generous in its response.

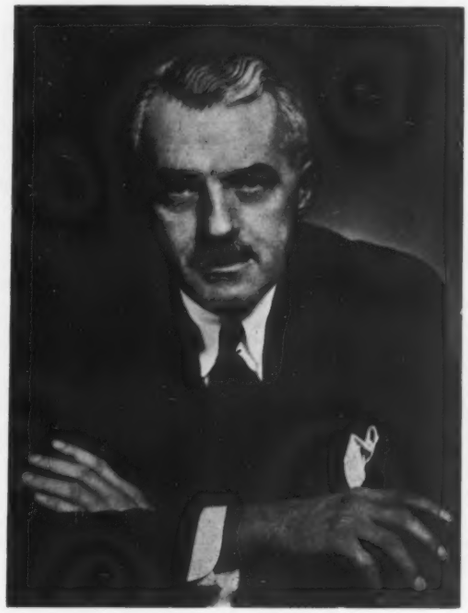


Photo by Randolph Macdonald, Toronto

WILFRED C. JAMES,
Director, Massey Hall, Toronto

### Prospects for Next Season

Canadian artists have deservedly come more to the fore this season, and I believe will occupy even more important positions next season. With this general background and five months of war behind us, one may possibly forecast with some degree of accuracy what should be expected next season in Toronto, which forms by far the largest and most important concert field in Canada. Music and more music, recitals and entertainment of the best class will be wanted more than ever. Canadians naturally look to the United States for practically 100 per cent of their imports. We want the best you have, but they must be at reasonable fees, payable in Canadian funds.

By the time this appears in print all artists for the Celebrity Concert Series will be under contract. In a recent discussion with the management of Eaton Auditorium, I was assured it had been definitely decided they would carry on their several courses as usual next season. Three series were announced, an Artists Series of five concerts (with six soloists, five singers and a pianist), a Concert Series (four singers and a two-piano team) and a Music Masters Series, purely instrumental. The Artists Series was so heavily subscribed that it had to be repeated, and the intention is to give it again next year as a double series. Apart from local bookings, there was only one independent attraction, a ballet.

The Women's Musical Club are now formulating their plans for next season. The Canadian Concert Association, which is controlled from Toronto, under the direction of George H. K. Mitford, as general manager, will definitely continue its numerous courses in various Canadian cities, stretching from Kingston in Eastern Ontario to Calgary, Alberta, and its territory may even be considerably extended next season.

Aside from courses, special attractions should be in demand more than usual. The first and most important group coming within this category are the two or three ballet companies of outstanding reputation.

The Jooss Ballet is expected in April, as contracted for nearly a year ago. The Philadelphia Orchestra will appear here on May 6 and 7 in its fifth annual consecutive visit. The Littlefield Ballet is now under contract to appear in Toronto next January and present plans at Massey Hall are that the Don Cossacks will again as usual open the season in early October.

For the summer months it has already been announced that the Promenade Symphony Orchestra, under the direction of Reginald Stewart, will carry on as usual, and will give a weekly symphony concert from early May to October. It is operated on a share basis, under the direction and management of the Toronto Musical Protective Association. Its concerts are confined entirely to the summer months, and are given in the Arena of the University of Toronto. It plays at popular prices, ranging from 25 cents to 85 cents. For the entire summer season of 1939 the average attendance was just a shade under 5,000.

### Anent Passport Regulations and National Likings

Neither music nor songs of enemy countries are banned. (Many foreign artists have no passport, but have their first American papers and believe their reentry to the United States is assured on the strength of having made application to become United States citizens. This is definitely not so.) Naturally our feelings are more sympathetic towards artists and composers who are citizens of Allied or friendly countries, or who are refugees or citizens of such countries as Poland and Finland.

Canada is entering a period of a better and more general prosperity. According to an article I have before me (Toronto Daily Star, Dec. 29, 1939) Roger W. Babson forecasts a "surge of prosperity" for Canada and states in particular that "the Toronto business outlook is the best in North America." Once this idea begins to get firmly imbedded in the minds of our people and provided new war taxes are not heavier than at present anticipated, I believe that public feeling will become so confident that next season the activities of the Toronto Symphony Orchestra will be continued as usual. This was not the case in the last war.

This week in the British House of Commons, Prime Minister Chamberlain announced that 67 air training schools are to be established in Canada, our airdromes are to be increased to 80, and that when the Empire Air Training Scheme is in full force and effect, it will carry an enrollment of 40,000 persons in Canada alone.

Photo by Earl Brooks Studio, Wilmington, Del.

**CURTIS STRING QUARTET HEARS PRIVATE CONCERT**

by Mary Ann Stormfeltz, ten-year-old pianist, in a class at the Wilmington Music School. The quartet, left to right, Charles Jaffe, Max Aronoff, Orlando Cole and Jascha Brodsky, listen with Mrs. Winifred Michaelson Jacobson, director of the school.

# Metropolitan Opera Season Reaches Halfway Mark

## Reported Leinsdorf-Melchior "Difference" Ends with Before-Curtain Handshake—Jean Dickenson Joins Company in Role of Philine—Matinee Wagner Cycle Inaugurated

The performance of La Traviata on Jan. 22 marked the half-way mark in the Metropolitan Opera season. The fortnight between that date and Feb. 2 was marked by the public "kiss and make-up" of Lauritz Melchior and Erich Leinsdorf at the performance of Die Walküre on Jan. 29. Jean Dickenson, American coloratura, made her debut as Philine in Mignon and Rose Bampton, native soprano, returned to her former role of Amneris in Aida when Bruna Castagna became ill at the last moment.

The first performance of Die Götterdämmerung was given and the Ring Cycle formally launched, the latter occurring on Feb. 2.

### Traviata at Half-Way Mark

Although Jarmila Novotna was scheduled to make her first appearance as Violetta in Traviata on Jan. 22, illness necessitated the last minute withdrawal of the Czech soprano and Bidu Sayao again sang this role. Charles Kullman was Alfredo and John Brownlee again sang the elder Germont with other roles entrusted to Mmes. Votipka and Browning and Messrs. De Paolis, Engelman, Cehanovsky and D'Angelo. Panizza once more occupied the podium.

### Lily Pons as Lakmé

Slim, lithe, attractive in face and bearing, Lily Pons again gave an authentic outward picture of the East Indian maid in Lakmé. If all Metropolitan artists looked the roles they portray, some younger patrons might take their opera-going more seriously.

At this Jan. 24 performance Miss Pons' vocal fluency and flights were as engaging as her appearance and enactment. She won her greatest applause after the scintillating delivery of the Bell Song. Armand Tokatyan gave further proof of his ample tenor volume and quality, and singing art. Ezio Pinza's finished exposition as Nilakantha and his handling of the dramatic music furnishes one of the major achievements at the Metropolitan. George Cehanovsky was the Frederic and Irra Petina did Mallika. Wilfred Pelletier treated the stage with understanding and the score with becoming color and feeling.

### Götterdämmerung in First Hearing

The first performance this season of Die Götterdämmerung and its initial offering under the baton of Erich Leinsdorf occurred on Jan. 25 in the midst of tension following the reported break between Lauritz Melchior and Mr. Leinsdorf. Marjorie Lawrence was an eloquent and moving Brünnhilde singing the role with the abandon expected of Wotan's errant daughter yet fully cognizant of its moods of deeper and more subtle significance. Melchior was in good vocal estate as Siegfried and Kerstin Thorborgmade Waltraute the figure of importance planned by Wagner.

Thelma Votipka, Anna Kaskas and Lucielle Browning were the Norns; Suzanne Fisher, Irra Petina and Helen Olheim the Rhine-maidens; Irene Jessner was Gutrune; Friedrich Schorr, Gunther; Walter Olitzki, the Hagen, and Emanuel List, the Hagen.

Mr. Leinsdorf's conducting was spirited and stimulative if not always orthodox.

### Jean Dickenson in Debut as Philine

Latest coloratura soprano to make her Metropolitan debut was Jean Dickenson, young American artist who sang the role of Philine in the special matinee performance of Mignon on Jan. 26. Herself a Vassar graduate, Miss Dickenson's bow was made at a benefit for alumnae of this college. The role is a difficult, exacting assignment for an experienced artist and Miss Dickenson, although a debutante, won approval for her delineation. Her voice proved flexible, of good quality and ample range. Outstanding performances were given by Risé Stevens in the title role and Ezio Pinza as Lothario. Armand Tokatyan was a convincing Wilhelm Meister. Other parts were capably sung by De Paolis, John Gurney and Helen Olheim. Wilfred Pelletier conducted.

**ELISABETH RETHBERG RECEIVES THE APPROVAL OF SENZ,**
in charge of make-up and wigs at the Metropolitan Opera, before going on the stage for a performance.

### Rose Bampton Sings Amneris

The performance of Aida on Jan. 26 found Rose Bampton returning to a role which she had previously sung, namely Amneris. Bruna Castagna, scheduled for this, suffered a last minute indisposition. With no mezzo-soprano available, Miss Bampton volunteered to sing her old part. Arthur Carron replaced the indisposed Giovanni Martinelli as Rhadames.

**PAUL ALTHOUSE,**
tenor, sang Loge in Das Rheingold on Feb. 2 at the first of the season's afternoon cycle of Wagner music dramas at the Metropolitan Opera.

A third substitution was that of Louis D'Angelo as the King in the place of John Gurney, who also was ill. Despite the sudden shifts in cast, the experience of the substitutes proved thoroughly satisfactory, Miss Bampton in particular giving a meritorious delineation.

Zinka Milanov again was the Aida, her voice and acting revealing notable progress. Leonard Warren was a praiseworthy Amonasro. Thelma Votipka, Virgilio Lazzari and Ludovico Oliviero completed the cast under Panizza's spirited baton.

### Lohengrin Again

Although the newspapers had reported their artistic rift (since bulletined by them as "a tempest in a teapot"), Erich Leinsdorf and Lauritz Melchior cooperated in imposing and stimulative fashion at the matinée performance of Lohengrin on Jan. 27.

Melchior (Lohengrin) poured forth his large resources of voice and his lavish degree of feeling and understanding. Elisabeth Rethberg (Elsa) again offered intelligently projected vocalism and noble enactment. Kerstin Thorborg's intense and broadly dramatized Ortrud was as usual a distinguished feature.

Emanuel List (King), Leonard Warren (Herald), Julius Huehn (Telramund) all were atmospherically a part of the picture.

### La Boheme with Novotna

Saturday evening, Jan. 27, was made melodious, merry and affecting with the presentation of La Boheme, conducted by Gennaro Papi. Jarmila Novotna, with an appealingly sung and acted Mimi, repeated the winning impression created earlier in the same role. Charles Kullman gained favor with his romantic Rodolfo, and voiced the first-act Narrative with taste and ingratiating tone.

Annamary Dickey, making her Musetta debut, had winsome appearance and delivered the waltz number gaily and liltingly. John Brownlee did an animated Marcello, and achieved stylistic musical effect. Norman Cordon and Messrs. Cehanovsky, D'Angelo, Oliviero and Coscia contributed vivaciously to the comedy.

### Die Walküre Heard

Repetition of Die Walküre on Jan. 29 brought the previous cast, except for Kerstin Thorborg substituting for Karin Branzell. Helen Traubel was a notable Sieglinde. Marjorie Lawrence's Brünnhilde is a fine achievement. Fricka was safe in Thorborg's personation. Melchior as Siegmund did the Sword Scene with gusto. Emanuel List and Friedrich Schorr were Hunding and Wotan respectively, and the Valkyries included Dorothee Manski, Thelma Votipka, Maxine Stellman, Lucielle Browning, Irra Petina, Doris Doe, Helen Olheim and Anna Kaskas. Erich Leinsdorf conducted with vigor.

At intermission, Chairman George A. Sloan made a plea for subscriptions to the million dollar "Save the opera fund." Melchior and Leinsdorf, shook hands closing their "episode."

### Das Rheingold Opens Matinee Wagner Cycle

Opening the special annual matinée cycle of Der Ring des Nibelungen, Das Rheingold was performed Feb. 2 before a capacity audience.

This prodigious Prologue to the monumental Trilogy is filled with lovely music, introducing many of the leading themes that figure so portentously in the following works. Under Leinsdorf's impressive baton, the score unfolded its fascinating riches. In fact, it may be said that the orchestral music has not been "sung" so faithfully in many years at the Metropolitan.

The cast added appreciably to the effect of the production. Friedrich Schorr gave his long accepted Wotan, in an exposition highly stylistic even if not vocally perfect. Kerstin Thorborg looked regal as Fricka, and her smooth, beautiful contralto fell warmingly on the ear. Paul Althouse's Loge is a notable presentation, subtly worked out in detail, mobile in action, and sung with the tenor's established art in tone and delivery.

Walter Olitzki registered strongly as Alberich, emphasizing the sinister phases of the role and treating the music intelligently and resonantly. Norman Cordon and Emanuel List were a highly effective pair of giants. Karl Laufkoetter is perhaps the most convincing Mime New York has experienced. Hilda Burke (Freia) and John Carter (Froh) furnished the picture of youth and sang well. Julius Huehn was an especially authentic and sonorous Donner. Karin Branzell's short contribution as Erda offered noble declamatory breadth. The Rhine Maidens, who warbled more fluently than they swam, were Misses Fisher, Browning and Olheim.

A welcome feature of the performance lay in the fact that of the fourteen roles, eight were sung by native Americans. Perhaps Edward Johnson has it in mind to give us, at some date not too distant, some Wagner performance done entirely by our compatriots.

# Orchestral Novelties Heard in New York Fortnight

The orchestral fortnight in New York between Jan. 22 and Feb. 4 was marked by appearances of outstanding soloists. There was a certain degree of program novelty also. Among the novel works heard were scores by Robert Sanders and Samuel Barber as well as a new ballet by Shostakovitch by the New York Philharmonic under Barbirolli, whose term as conductor, it was announced, had been extended two more years. With this orchestra, soloists included Alexander Brailowsky and Simon Barer, pianists. Rudolf Serkin, pianist, appeared with the Philadelphia Orchestra. Emanuel Feuermann, cellist, opened the special matinee concerto series of the National Orchestral Association. Rudolph Ganz began the series of Young People's Concerts of the Philharmonic, which had been postponed.

### Ganz Opens New Series

*Philharmonic-Symphony Society Young People's Concert, Rudolph Ganz conductist, soloist, Carnegie Hall, Jan. 23. Program:*

Hornpipe from The Married Beau, Purcell; prelude to The Deluge, Saint-Saëns; Pizzicato Ostinato, from Symphony No. 4, Tchaikovsky; selections for lute; lento for viola, Schelling; Tarantella, Schelling; Song, O Tannenbaum; The Swan, Saint-Saëns; finale from D major String Quartet, Haydn. Soloists: Suzanne Bloch, lutenist; Zoltan Kurthy, violist; John Corigliano, violinist; Joseph Emonts, cellist.

Opening the new elementary series of concerts for Young People, Rudolph Ganz had an enthusiastic audience on the afternoon of Jan. 22 in Town Hall for his explanation of the string section of the orchestra and a few comments on the woodwinds. Designed as an introductory course, the illustrated lecture held the interest of the boys and girls who seemed somewhat younger than the "mature" audiences in the Carnegie Hall series. With the leaders of the various sections of the strings as soloists and with Miss Bloch illustrating the ancient music designed for the lute, an informative afternoon was provided and keenly enjoyed by the young audience.

### Serkin with Philadelphians

*Philadelphia Orchestra, Eugene Ormandy conducting, Rudolf Serkin, pianist, soloist, Carnegie Hall, Jan. 23. Program:*

Choral preludes, O Mensch, bewein' dein' Sünde gross, and Wachet auf, ruft uns die Stimme, Bach, tr. for orchestra by Ormandy; Piano Concerto in D minor, Brahms; Symphony No. 5 in B flat, Bruckner.

The faithful phalanx that always turns out for Philadelphia Orchestra concerts in New York, was on hand the evening of Jan. 23 at Carnegie Hall to hear Eugene Ormandy conduct his own transcriptions of two Bach Choral Preludes (O Mensch, bewein' dein' Sünde gross, and Wachet auf, ruft uns die Stimme), Brahms' D minor piano concerto with Rudolf Serkin as soloist, and the fifth symphony, in B flat, by Bruckner.

The spirit of the Bach music is well preserved in Ormandy's versions which show a deft hand and taste in orchestration.

He made some cuts in the Bruckner score, and while that probably pleased those who think his symphonies too long, uncompromising adherents of the composer doubtless resented the procedure. (Purists and free musical thinkers never will agree on matters of that kind.) At any rate, the music (splendidly read and performed) registered strongly with its dignity, sincerity and compactly wrought orchestral writing, the slow movement creating the most responsive effect.

Serkin's mental and musical grasp and his complete technical grasp helped in the eloquent yet intimate presentation of Brahms, with Ormandy's orchestral partnership rounding out full artistic coordination.

## Barbirolli Leads Native Works by Sanders and Barber—Barer and Brailowsky Are Soloists—Serkin with Philadelphians—Feuermann with National Group—Ganz Opens Series

### American Scores by Philharmonic

*Philharmonic Orchestra, John Barbirolli conducting; Simon Barer, pianist, soloist; Carnegie Hall, Jan. 25. Program:*

Little Symphony in G, Robert L. Sanders; Adagio for Strings, Samuel Barber; Suite from the ballet, The Golden Age, Shostakovitch; Piano Concerto in B flat minor, Tchaikovsky.

The Jan. 25 concert of the Philharmonic found John Barbirolli offering opportunity to American composers, with Robert L. Sanders' Little Symphony in G, and Samuel Barber's Adagio for Strings. Further numbers on the program were Shostakovitch's ballet suite, The Golden Age, and Tchaikovsky's B flat minor piano concerto with Simon Barer as the soloist.

The Sanders and Barber scores had been heard previously in New York, and then, as now, proved to be adept and excellent music. Sanders does not storm the heavens with his essay, but rather makes it amiable and ear-pleasing matter, compact in form and cleverly orchestrated. Barber reaches for a deeper mood and realizes it with sustained, disguished melody and resourceful harmonization.

Shostakovitch's pages are in his earlier robustious and satirical style, somewhat light, filled with crass and often tellingly humorous effects.

Both in the American and Russian examples, Barbirolli was in his most appealing and spirited vein, and the orchestra gave of its best in tone and taste.

Barer's performance of the vivid concerto set off his eminent technical abilities and his virtuoso conception. He stirred his hearers correspondingly and they gave him numerous recalls.

### Feuermann with National Association

*National Orchestral Association, Leon Barzin conducting; Emanuel Feuermann, soloist; Carnegie Hall, Jan. 27, afternoon. Program:*

American Festival Overture, William Schuman; *Concerto for cello and orchestra, Joseph Reicha; Concerto in B minor for cello and orchestra, Dvorak.

*First time in America.

Opening the matinee concerto series given annually by this orchestra in memory of Ossip Gabrilowitsch, Feuermann contributed his precise and distinguished musicianship to two works. The novelty was a beguilingly melodious score by the elder Reicha, eighteenth century composer, which brought an aura of warmth and serenity to a winter afternoon. In correct classical form, it proved so likeable that further programming of the work should follow. In the Dvorak, too, the cellist won a pronounced ovation from the audience.

Mr. Barzin and his charges gave a striking performance of the lilting overture by the American composer, William Schuman. It shows mature scoring ability and a proficiency in invention that places it in a favorable position beside much modern European works. The reception was enthusiastic.

### Lightsome Sabbath Fare

*Philharmonic-Symphony Society, John Barbirolli conducting; Simon Barer, pianist, soloist; Carnegie Hall, Jan. 28, afternoon. Program:*

Overture to Merry Wives of Windsor, Nicolai; Piano Concerto in B flat minor, Tchaikovsky; Brigg Fair, Delius; Capriccio Espagnol, Rimsky-Korsakoff.

A program of previously heard items was offered the Jan. 28 subscribers in Carnegie Hall. Simon Barer repeated his reading of the first Tchaikovsky piano concerto, delivered with brilliance. The sparkling Nicolai overture prefaced this score and after the intermission Mr. Barbirolli renewed his and our acquaintance with the rhapsody of Delius. One of his favorite items, the conductor gave it a keenly sensitive and appreciative delineation. The Rimsky study in moods found the various orchestral voices in truly eminent estate.

### Piastro in Brahms Concerto

*New York Philharmonic-Symphony Society, Carnegie Hall, Feb. 1, evening; John Barbirolli, conducting; Mishel Piastro, violinist, soloist. Program:*

*Fuga Ricercata, from The Musical Offering, Bach-Ferguson; Concerto for Violin and Orchestra, Brahms; Classical Symphony, Prokofieff; Overture, Cockaigne, Elgar.

*First time by the orchestra.

From Bach, through Brahms and Elgar to Prokofieff, the Philharmonic proceeded on this Thursday evening with Barbirolli leading the way with enthusiasm. The novelty was an ancient one, the Fuga Ricercata from the Musical Offering, heard a few days back in its original form and on this occasion as arranged for string orchestra by Howard Ferguson, an Irish composer now living in London. Not only is the six-part fugue set for strings alone but also there are occasions when the concerto grosso idea is also utilized. Suffice it to say that Mr. Ferguson has added sonority and breadth to the original closely knit clavier score. Mr. Piastro gave a scholarly and richly-intoned reading of the familiar Brahms violinistic *tour de force* with his associates providing brilliant support. The Prokofieff score grows at each additional hearing. Elgar's description of London was set forth with vivacity.

### Brailowsky with Philharmonic

*New York Philharmonic-Symphony Society, John Barbirolli conducting; Alexander Brailowsky, pianist, soloist; Carnegie Hall, Feb. 4, afternoon. Program:*

Funeral March from Eroica Symphony, Beethoven; Overture to Beatrice and Benedict, Berlioz; Suite from Le Coq d'Or, Rimsky-Korsakoff; Piano Concerto in E minor, Chopin; Rondo, Zador.

Barbirolli, just having signed his new contract for another two years as conductor of the Philharmonic, seemed in appropriately elevated spirits at the Sunday matinée (in Carnegie Hall on Feb. 4) except when he gave the proper solemn note to the Funeral March from Beethoven's Eroica, in memory of the recently deceased Edwin T. Rice, assistant treasurer and board member of the organization.

The other numbers, asking for some jubilant atmosphere, were Berlioz' overture to Beatrice and Benedict, Rimsky-Korsakoff's Coq d'Or suite, and a vivacious and skillfully scored Rondo by Eugen Zador, a visiting Hungarian composer, whose opera Columbus was premiered in a New York radio broadcast not long ago. The Rondo had a warm response from the audience.

Alexander Brailowsky gave a beautifully romantic and suavely executed account of the piano part in the E minor concerto by Chopin, music of which the Russian pianist is master in high degree. He used a delicate range of keyboard tone and color, and kept his dynamics scaled to corresponding euphony.

## Patricia Travers Plays With 5 Orchestras

PATRICIA TRAVERS, eleven-year-old violinist, with her mother, Mrs. Samuel A. Travers.

Photo by Cosmo-Sileo Co.

Eleven-year-old Patricia Travers, violinist, has already appeared as soloist with the New York Philharmonic Symphony Society (in the Lewisohn Stadium), the Chicago Symphony—the only child artist so honored in the history of the organization — the Chicago Civic Orchestra and the Racine Symphony Orchestra as well as the National Orchestral Association of New York.

The young artist, who appeared with the last mentioned ensemble on Jan. 15 in New York, has been heard with the Ford Sunday Evening Hour Orchestra on the radio and also given recitals in Chicago, Philadelphia and other cities.

Patricia's poise, which has been commented upon by listeners, is probably due to the fact that she has been making public appearances since she was five years of age. She still lives in Clifton, N. J., her birthplace. Her parents, Mr. and Mrs. Samuel A. Travers, enrolled her at the Kimberly School for Girls in Allwood, but her school schedule was so adjusted that she could allow for daily violin practise. Her concert engagements, however, became so numerous that she now has a tutor at home.

Her summers are spent in Connecticut, where her parents remodeled a Revolutionary schoolhouse for a vacation home.

# Recitals in New York Bring Return of Notables

## Horowitz Gives First Piano Solo List in 5 Years—Zimbalist Plays His Sonata—Arthur Loesser and Beryl Rubinstein Make Duo-Piano Bow—Lily Pons in Song Recital

The return of Vladimir Horowitz, pianist, to the New York recital field on Jan. 31 after an absence of five years headlined the fortnight's concerts from Jan. 22 to Feb. 5. The distinguished pianist was heard by an overflowing audience which included many other players of this instrument and conductors, among them his father-in-law, Arturo Toscanini.

The interval was also marked by the premiere of Efrem Zimbalist's latest sonata, played by the composer in Carnegie Hall on Jan. 30; a unique program of music by Lassus and Palestrina, presented by the Dessoff Choirs, under Paul Boepple in Town Hall the same evening; the debut of a new two-piano team, Arthur Loesser and Beryl Rubinstein, from Cleveland, their program including Rubinstein's two-piano suite, and the bow of André Mathieu, nine-year-old pianist-composer from Montreal. Lily Pons, Metropolitan Opera coloratura, made one of her rare New York concert appearances.

Yves Tinayre, baritone, gave a second program of unfamiliar music in Town Hall on Jan. 24. Marion Selee and Tom Williams were heard there in joint recital on Feb. 4. A benefit program for Finland found the glee clubs of New York University and Yale University collaborating in Carnegie Hall on Feb. 5.

### Mobley Lushanya's Recital

Mobley Lushanya, attractive American Indian soprano, who made an appearance as Aida with the Chicago opera this season, was heard in a debut recital on Jan. 21, at Town Hall. Miss Lushanya (her name means "singing bird" in Indian), possesses a naturally lovely soprano voice. Beginning with three Italian arias and the Preghiera from La Vestale by Spontini, she continued to a group of German Lieder by Schubert, Schumann, Brahms and Strauss and the Ritorna Vincitor from Verdi's Aida.

The Lieder, however appealingly sung (and this was especially true of Strauss' Ständchen), lacked dramatic delineation and intensity. In the Ritorna Vincitor, the voice was full and rich, particularly in the lower and middle registers. Songs based on American Indian tribal melodies by Cadman and Homer Grunn, and several traditional Indian songs, delighted her large and cordial audience. Giuseppe Bamboschek was at the piano.

### Raya Garbousova Plays

Raya Garbousova's cello recital at Town Hall on Jan. 22 resulted in her usual success with the auditors, who appeared to be affected as much by her skill and musicianship as they were pleased with her attractive appearance and personality.

Miss Garbousova is richly endowed with gifts that stamp a truly significant artist. She possesses confident technical mastery, an ingratiating tone of varied tints, and a convincing command of style. The young virtuosa revealed such warm temperament that it sometimes caused a momentary blemish of intonation or a passing exaggeration of attack, but those matters are mentioned only to emphasize the prevailing beauty and appeal of her performances as a whole. Her program comprised a sonata by Eccles and one by Brahms; a sonatina by Weber-Piatigorsky, Boccherini's B flat concerto, and lesser contributions by Fauré, Rachmaninoff, Jacobi, and Klengel. Leopold Mittman delivered highly acceptable pianistic accompaniments.

### Lotte Lehmann in Lieder

Lieder formed the entire program of Lotte Lehmann at Town Hall for the Sunday matinee on Jan. 28. The house was crowded, many Metropolitan Opera artists being among the applauders.

This review will not go over familiar ground by detailing the numerous vocal and interpretative virtues of Mme. Lehmann, through which she has established herself as an enduring recital favorite. Suffice it to say the soprano, in admirable command of all her artistic equipment, infused her performances with the same finish, sincerity, and emotional drive that always make adorers of her listeners. The program consisted of Schumann, Schubert, Brahms and Strauss. Paul Ulanowsky was the sympathetic and polished aide at the piano.

### Czech Benefit Concert

The Czech Benefit Concert under the auspices of the American Friends of Czechoslovakia at Carnegie Hall on Jan. 24, is to be commended because it confirmed what many have long known, that the Czechs are a musical people and their composers, the old as well as contemporary, can stand with the vital and dynamic composers of the world.

Besides the New York Philharmonic Orchestra, the participating artists were Walter Damrosch, who conducted Smetana's Overture to Libuse; Hermann Adler, who conducted the rest of the program and Germaine Leroux, heard in the Martinu Second Piano Concerto.

Mr. Adler, proved himself a fine conductor. The concerto, given a first performance in America, proved solid, neither too polytonal, and only remotely atonal. Mme. Leroux, to whom it is dedicated played it with skill and understanding.

Janacek's Sinfonietta for orchestra and twelve trumpets, brought bravos and cheers. Three lovely and rousing Dvorak Slavic Dances concluded the concert.

### Loesser and Rubinstein Two-Piano Works

The first New York hearing in a two-piano combination of Arthur Loesser and Beryl Rubinstein took place at Town Hall on Jan. 23. Though both were well known in solo capacity, there was considerable interest in their collaboration, increased by the fact that a new two-piano suite by Mr. Rubinstein had its first performance. The program was unhackneyed, witty, polished and musicianly. One felt throughout the playing the solid traditions of mature artists. The list included the Mozart-Busoni Duettino Concertante, Mozart's sonata in F major, the Schubert-Bauer Rondo Brillante, Schumann's Andante with Variations, op. 46, the sly scherzo, op. 87, of Saint-Saëns, which burlesques the Debussy and Chopin styles. Last came the new score by Mr. Rubinstein, an immensely clever four movement work, the sections subtitled Prelude, Canzonetta, Jig, and Masks, which struck a modern note convincingly. All the numbers were played with brilliancy and surety.

### May Crawford in Debut

May Crawford, young Negro coloratura soprano, was heard in a debut recital at Carnegie Chamber Hall on Jan. 24. Miss Crawford began with several Italian songs, went on to four Lieder by Bach, Brahms, Schubert and Reger, and finished with the Puccini Un bel di from Madam Butterfly before intermission. Returning, she was heard in songs by Sibelius, Godard, Eckert, Alabieff, Gounod, Purcell, Auber, and three of her own compositions. Miss Crawford possesses a lovely voice whose timbre and tone is of a special quality.

### Eisenberg Returns in Recital

Maurice Eisenberg's cello recital at Town Hall, Jan. 26 had Harry Kaufman, pianist, assisting in Beethoven's D major sonata, done by both with classical purity and warm delivery. In the Bach suite, No. 6, for cello alone, Eisenberg rose to impressive solo heights, giving the music large lines, clear formality and whole-souled feeling.

Schumann's Stücke in Volkston, a set of pieces rarely heard these days, require variety of interpretation and tone, and those qualities were amply supplied by the performer, together with polished technic. Shorter numbers by Fauré, Granados, Haydn and Senaillé exhibited many further admirable facets of the Eisenberg gifts, and ended the recital in a blaze of enthusiasm. Kaufman's accompanying formed a distinctive feature.

### Robert Kitain Reappears

A large audience applauded Robert Kitain, Russian violinist, and Arpad Sandor, accompanist, at his Town Hall, New York, recital on Jan. 27. Well-deserved recognition of his abundant talent and technic came in the applause following his performance of Mozart's Adelaide Concerto (with cadenza by Hindemith); the Bach Chaconne (played with breadth of tone); three Spanish pieces by Nin-Kochanski, all effective; and short excerpts by Debussy and Milhaud. Paganini's La Campanella closed the recital in a blaze of fireworks.

### Lily Pons Returns

After an absence from the local concert platform for two years, Lily Pons returned to an overflowing Carnegie Hall on the evening of Jan. 27. The petite Gallic coloratura of the Metropolitan in addition to the indefatigable Frank La Forge at the piano and Henry Bove, flutist, had the Renaissance Quintet assisting. Garbed in a replica of Jenny Lind's costume, Miss Pons opened her varied list with an aria from Bach's Phoebus and Pan and then came numbers of Paradies, Gretry, Handel and Mozart in which her vocal agility and delicate *staccati* again delighted. Mr. La Forge's arrangement of Bishop's Echo Song was sung in English before a group of Debussy. Faure's

(*Continued on page 96*)

**CARROLL GLENN RECEIVES TOWN HALL AWARD**

from George V. Denny, Jr., president of Town Hall, New York, having been selected by music critics as the young artist giving the best performance during 1938-1939. Miss Glenn will appear in the Town Hall Endowment Fund Series. Kenneth Klein, director of the concert department, right, looks on.

**CLYDE KEUTZER,**

tenor, at his Town Hall, New York, recital on Feb. 20 will give first performances of three songs by Daniel Gregory Mason (two of them written for and dedicated to Mr. Keutzer) and one by Jean-Jacques Marquis. Three Biblical songs of Dvorak, a group of Hugo Wolf Lieder and numbers by Franck, Duparc, De Falla, Holst, Charles and Rummel make up the remainder of his list. Felix Wolfes will be at the piano.

# Vronsky and Babin

## DUO-PIANISTS

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NEW YORK SUN

**NEW YORK** *(Carnegie Hall Recital, Dec. 8, 1939)*

It's a 'Standing Room Only' pedigree for those who like archness and wit, and playing that is the final word in its kind. *Sun*

The Vronsky and Babin couple can always be trusted to provide artistic entertainment on a lofty plane. Dynamic subtlety, keen rhythmic zest, well-turned phrasing all make for superior playing. *World-Telegram*

This expert two-piano team has come to be regarded as among the foremost practitioners in their field. The hearer was always conscious of a single artistic production, of unerring accuracy and notable deftness and polish, along with an exceptional command of dynamic shading. *Herald-Tribune*

As good a two-piano team as there is in the business. Their playing has lost none of its tang and freshness, nor has their teamwork become less cohesive and subtle. They are still one of the prime justifications of the art of the two-piano team. *Times*

**CHICAGO** *(With Chicago Symphony Orchestra)*

They hold a place quite their own in the music of today, and were received with enormous enthusiasm. *Daily News*

Already acclaimed the outstanding pair in the two-piano field. They played superbly. *Journal of Commerce*

They play the piano magnificently together. *Daily Tribune*

A pair of duetists, who have won world-wide renown, conquered us anew. *Herald-American*

**NEW ORLEANS**

Exquisite and ideally matched tone combined with intensely musical feeling caused cries of "Bravo! Bravo" to fill the hall. *New Orleans States*

**HARTFORD**

Seldom does one hear two pianists who have musical understanding, technical equipment, and such intimate responsiveness to each other's musical reaction as Vronsky and Babin. Finished ensemble and sympathy of interpretation . . . wholly beautiful and admirable playing. *Courier Journal*

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# Bridging the Gap Between Young Artists and the Public

## Important Function of National Music League Consists in Aiding the Worthy Musician to Find Himself and Create a Following for His Talent—Chamber Ensembles Heard

By ANNA C. MOLYNEAUX

Among the large number of young professional artists in America, there are many whose talents are of the first order, but whose names are not yet sufficiently known to attract the backing of established concert managers. On the other hand, there is a waiting audience that cannot pay standard fees for big name artists, but that is hungry for just what these young artists have to offer.

To bridge the gap between these young artists and their potential audience, a group of musicians and music patrons formed the National Music League over a decade ago. Believing that patronage through individual generosity tended to make the young artist too dependent upon the tastes and budget of a single sponsor, the League decided to place its activities on as impersonal a basis as possible. But although this original League selected its artists through impersonal auditions, its budget was made up by individual contributions, and hence lacked complete financial stability. Last season, feeling the need for a more permanent foundation, the League reorganized on a self-supporting basis.

### Cultivating the Field of Youth

The League's fields of action are the field of youth of outstanding capability that has no other support than talent, and the customer who wants good music, even though it is without the insurance of a well established name and reputation. To those who cannot afford the high insurance of a well known name, the League offers another kind of insurance. This is the impartial and considered endorsement of a distinguished jury, whose opinion it is that the artists on the League's list are the artists of the future.

The League offers the customer artists who have not only passed three competitive auditions to be on its list, but who carry wherever they go the endorsement of the outstanding musicians who selected them. That in itself helps to make them "box-office."

### Management Earned With Talent

In the cooperative scheme for the self-support of the League, the artist earns his management with his talent, and receives as additional compensation any surplus there may be above the flat administrative and artist expenses at the end of the fiscal year. He has no expenses to pay whatever, as all advertising, publicity and travelling costs are taken care of for him by the League. By these means it is hoped to present the artists who should be before the public, and who, without the League, would be lost to music.

The reorganization of the League began in November, 1938, and auditions for the present artist list were held early in 1939. The judges who selected this first list were Leon Barzin, Paul Boepple, and Leopold Mannes, who held the preliminaries, and who also serve as directors on the board and as counselors. In this latter capacity they are constantly available to hear and advise the artists and to aid them in repertoire. Mr. Mishel Piastro also graciously served on this jury. The applicants who passed these first auditions were then heard by the final judges, Adolfo Betti, Gaston Dethier, Carl Friedberg, Povla Frijsh, and Lieff Rosanoff. At last the list was decided upon, and out of one hundred ninteen applicants, seven were chosen as ready and able to enter the concert field. That these seven young artists are not students except in the sense that no artist ever ceases to study and perfect his art is shown by their records. The selected list of soloists is:

ANNA C. MOLYNEAUX, manager of the Walter W. Naumburg Musical Foundation, the National Music League, Inc., and other enterprises.

Ruth Diehl, soprano. Soloist at Fort Washington Presbyterian, Riverside, and All Angel's churches. Has appeared in concert and oratorio throughout the East.

William Gephart, baritone. Soloist with Princeton University Glee Club, at Vassar College, with New York and Brooklyn Civic Orchestras. Has appeared in recital and oratorio throughout the Middle West and around New York. Was selected as leading baritone in Mozart Opera Company, and has played baritone lead in Juilliard Operas Marriage of Figaro, La Boheme, Tales of Hoffmann, and Cosi fan tutte. He has been engaged as soloist for the Bethlehem Bach Festival in May.

Carroll Glenn, violinist. Winner of the Walter W. Naumburg Musical Foundation Award for 1938 and of the Young Artist Award of the Town Hall Endowment Series for 1939-40.

Bertha Melnik, pianist and accompanist. Has accompanied singers extensively in and around New York in concert, radio and recording. At present accompanist for vocal classes at the Juilliard School and for the Tuesday Afternoon recitals.

Annabelle Ott, soprano. Has appeared in recitals and radio concerts with orchestra, and concertized throughout the East. Leading soprano roles in such Juilliard operas as Vaughan Williams' The Poisoned Kiss, Beryl Rubenstein's Sleeping Beauty, and Purcell's Dido and Aeneas.

Walter Robert, pianist and accompanist. Winner of Boesendorfer Prize and Diploma of the International Piano Contest in Vienna. Accompanist for Bronislaw Hubermann's master class for violin at Vienna State Academy, and at present accompanist for Ossy Renardy.

Zadel Skolovsky, pianist. Winner of the Walter W. Naumburg Musical Foundation Award for 1939. Soloist with the NBC Symphony Orchestra under Erich Leinsdorf and with the New York Philharmonic Symphony Orchestra under Alexander Smallens at the Lewisohn Stadium.

LAURITZ MELCHIOR and LOTTE LEHMANN, of the Metropolitan Opera, visit the Turtle Bay Music School, New York, for the benefit of which they gave a joint program in Carnegie Hall last month.

### League Maintains Auxiliary List

In addition to its solo list, the League has an auxiliary list composed of chamber music ensembles, both instrumental and vocal obbligato instruments, folk music artists, and possible substitutes for its list of soloists. There is no type of program it cannot ably supply, and it can also send substitutes to amateur ensembles when these are required.

Besides what it offers to the customers and to its young artists, the League is of service to the entire managerial field by choosing the most promising of the younger artists, by giving them guidance, and by building their reputations so that the League can provide experienced artists to fill any vacancy on a manager's list. As the League is not primarily designed to make money for its artists, its first objective is to place them in the hands of any manager who will help them to support themselves through their art. Already in its first year of reorganization it has made a favorable contract for Miss Carroll Glenn with a commercial manager.

Music schools and private teachers are also served by the League, as the pupil whose career is completely dependent on his ability can have the assurance that there is managerial guidance, free of exploitation, awaiting him when he proves worthy.

### Has Noted Patrons and Sponsors

The League has no patrons or sponsors other than its customers, who, by selecting artists from its lists, help further the scope of what it can do for youth in music. The policies of the League are in the hands of a board of directors composed of John G. McCullough, president; Leon Barzin, vice-president; Norman Schur, secretary; Lionel C. Perera, treasurer; Paul Boepple, Miss Dorothy Gordon, Kenneth Klein, Paul Louis, Leopold Mannes, Mrs. John G. McCullough, Mrs. Harold V. Milligan, Mrs. Anna C. Molyneaux, Mrs. Ruth Haller Ottoway, Winthrop Sargeant, Norman Schur, Robert E. Simon, Jr., and Dr. Carleton Sprague Smith.

The Artist Advisory Board consists of Harold Bauer, Richard Bonelli, Walter Damrosch, Wallace Goodrich, Jascha Heifetz, Ernest Hutcheson, Edward Johnson, Serge Koussevitzky, Mme. Yolanda Mero, Sergei Rachmaninoff, Fritz Reiner, Mme. Olga Samaroff, Nikolai Sokoloff, Albert Spalding, Frederick Stock, Albert Stoessel, Lawrence Tibbett and Efrem Zimbalist.

The future of art, as well as of the world, lies in youth, and it is the purpose and aim of the National Music League to guide and aid the youth of America who should be in music by giving them the opportunity to earn their own careers.

EDITOR'S NOTE.—Mrs. Molyneaux is the Manager of the Dessoff Choirs, Dalcroze School of Music, Walter W. Naumburg Musical Foundation, Harvard Glee Club Concert (April 6, 1940), National Music League, Inc. Ruth Diehl, soprano; William Gephart, baritone; Carroll Glenn, violinist; Bertha Melnik, pianist; Annabelle Ott, soprano; Walter Robert, pianist; and Zadel Skolovsky, pianist.

## Helen Olheim in Concerts

Helen Olheim, contralto of the Metropolitan Opera, sang at a benefit concert for the Fifth Avenue Hospital in New York on Jan. 14. During February, she will appear in several joint recitals with John Carter. Following the close of the season at the Metropolitan, Miss Olheim will have a spring tour in Canada.

# The TRAPP FAMILY SINGERS

*"An Evening of Joyous Song"* — *Dr. Franz Wasner, Conductor*
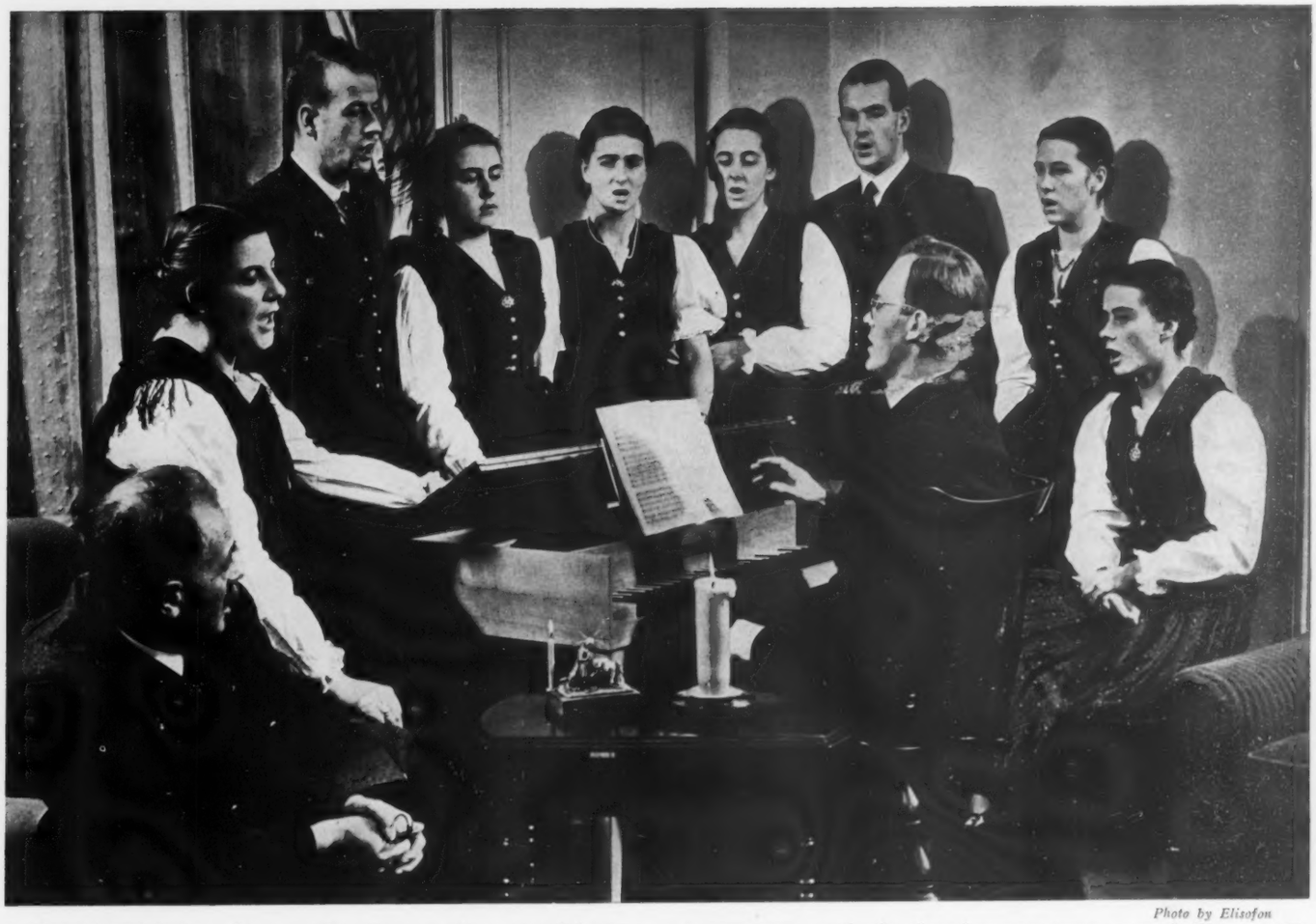
*Photo by Elisofon*

**A MUSICAL MIRACLE** . . . because they have made successful concert tours for the past five years in as many countries . . . because they have been everywhere acclaimed for their flawless musicianship, their perfect pitch and warm vocal color . . . but chiefly because, as finished artists, they still retain that same youthful exuberance and spontaneity in singing which has made friends for them all over the world.

**A PROGRAM** to give hardened concert-goers a new thrill: a-capella singing of the great classic composers; a group played on block-flutes, viol di gamba and spinet; and lusty folk songs, mountain calls and yodels, brought from the happy traditions of their own homeland, and given in colorful native costumes.

"All these vocalists possess absolute pitch. Their work was delightfully intimate, rhythmically secure, and expressive."
*The New York Times.*

"An ensemble of extraordinary musicianship, technical skill and interpretative ability. Its members all sing with an unswerving devotion to pitch and a pleasing quality tone and notable clarity of style and line."
*New York Herald Tribune,* N. Y. City

"They have won the praise of a nation surfeited with much that is merely spectacular. The appearance of the Trapp Family Singers was an event of great musical significance."
*The Journal Gazette,* Fort Wayne, Mich.

"There is only one Trapp Family Choir, not only in name, but in talent, taste and constituency. Only a real health of body and mind and spirit could communicate the sweet naturalness which characterizes all that these singers have to offer."
*Pioneer Press,* St. Paul, Minn.

"The Trapp Family sang last night and made instant captives of their listeners. One seldom sees an audience so utterly carried away by sheer pleasure."
*Times Union,* Rochester, N. Y.

"Young, vital and filled with joy of song, they carried the audience with them through a program which was designed to suit every taste."
*The Patriot,* Harrisburg, Pa.

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VICTOR RECORDS

# How to Develop Concert-Goers in Your Community

## Why Not Launch an Educative Campaign to Convince Citizens That Music Is Important to Its Well-Being?

By WARD FRENCH,
General Manager, Community Concerts Service

Four out of five people love good music.

A high percentage, you say; but we are too often prone to forget that the love of music, as expressed through melody and rhythm, is such a part-and-parcel of a human being's make-up, time and again we make the mistake of overlooking as potential concert-goers, either through their appearance or financial circumstances, those whose liking for music is introvertial. After all, none of us wear badges on our sleeves, announcing "I love music," or "I am a concert-goer."

You who are primarily concerned in creating and maintaining audiences for concert series are often beset, I know, by the problem: "How can we convert these passive music-lovers into active concert-goers?"

It is a timely question. With the renaissance of interest in good music now taking place in America, local concert groups should be equipped to cope with the problem.

To create a concert audience in the first place, it has been proved conclusively that the plan of the international Community and Cooperative Concert Services, whereby over 365 cities and towns in the United States and Canada, since the institution of the plan ten years ago, are enjoying each year a series of three or more outstanding musical programs by the world's finest artists, is the ideal plan. Since the project enlists the interest and aid of all musical, civic, educational, political and social groups in a town or city during an intensive one-week membership campaign each year, the "Community" plan is rightly named.

### New Ideas Essential to Growth

Let us suppose, then, such a series has already been established in your community. Regardless of the well-nigh perfect physical operation of the plan itself, and the quality of the artists and programs presented, few associations can expect to achieve a healthy growth unless the vitality of the organization is quickened through the introduction of new ideas, new blood and new angles to attract the interest of that great mass of potential concert-goers.

Although these are not, by any means, all the factors which will contribute toward the larger development of concert audiences, I believe the following six are predominant—more and colorful publicity, education of the public along the lines of musical appreciation, the re-affirmment of civic pride in the concert series, the creation of a more social atmosphere, and attractive physical operation of the concerts, and last, but not least, the development of musical interest in the youth of the community.

### Cooperating With the Press

The great majority of newspapers in America are highly civic-minded and appreciate the moral value of a successful concert series in the community. Take the time to enlist the interest and cooperation of your local press, and you have achieved an open sesame to the stimulus of public interest in your concerts. Not only is it important to publicize the concerts as they take place, using the concert program, cuts of the artist, biographical sketches, and the like, but all through the season publicize the activities of artists who are coming to your city or who have already appeared in past seasons. If an artist has an important engagement at the opera, on one of the leading radio hours, or makes a new motion picture, bring it to the attention of the public. The prestige you will build up for your association will amaze and gratify you. Follow the issues of the leading musical periodicals religiously, and adapt stories on artists contained therein to your own local activities.

### The Function of "Publicity"

More colorful publicity for your concerts can be achieved at the time of the visit of an artist, through photographs taken of artist visiting an historic shrine, contributing to a current civic campaign, or group pictures of artist with your committee, or perhaps snapped informally backstage—these are but a few suggestions. More topical ideas along these lines can be best determined by you as the occasion arises. To sum up, the more publicity you create for your concert organization, the more respect, interest and active curiosity you will develop in the public mind. If Mr. John Q. Public feels he is missing out on something good, he will eventually take the plunge.

Photo by Ella Barnett

WARD FRENCH,
General Manager of Community and Co-operative Concerts Service.

ARTHUR WISNER,
Western Manager of Columbia Concerts Corporation, Chicago, seated, confers with Austin Wilder, Western Representative of the same organization.

### Promoting Public Appreciation

We are, in America, as a people, comparatively young in our development of musical appreciation. Our background in music is very recent as compared with the centuries-old musical traditions of Europe. Much can be accomplished by you in your community to educate the public to the fuller enjoyment of your concert programs. One way would be by forming music appreciation groups who will gather during the season to discuss the coming programs, number by number, illustrated possibly by recordings of the artists who will appear, or by others of comparable quality. One city in New England which borders on a famous festival town has utilized this idea with marked success. They are now holding monthly discussions illustrated by album recordings of the symphonies to be played during this year's festival. A nominal charge for admission is made to defray expense of the auditorium, light and heat. They have found the response from a public thirsting for greater musical knowledge gratifying indeed. It is conceivable the same idea could be followed with straight concert programs.

As is too often the case, when a concert series is organized, the moral aid of leading figures in the civic and political life of your community is sought and usually secured, but too many times there such interest ends. Take the time during each concert season to visit your Mayor, board of aldermen, selectmen, or Chamber of Commerce executive and point out to them the work of your association in not only raising the musical and moral tone of the community, but gaining for the community publicity on a nation-wide scale. It follows that any worth-while citizen wishes his community to have the best in music as well as the best in education, churches, government, public buildings, and the like.

### Creating Musical "Missionaries"

Make each subscriber not only a member of your association but a missionary for it as well. It is not sufficient to the growth of your association for each current member to be highly satisfied with your concert series. Impress upon them that it is their duty to spread the gospel among their friends, neighbors and the newcomers-to-town. Work up a campaign among your membership that after every concert each one will make it a point to see, telephone or otherwise contact one or more persons in your community who are not members of the association, and tell them what they're missing. If this procedure is followed systematically for one season, the num-

(Continued on page 42)

### SOME POINTERS FOR CREATING AUDIENCES

New ideas . . . attract the interest of the great mass of potential concert-goers.

Enlist the cooperation of the local press, and you have achieved an open sesame to the stimulus of public interest.

The more publicity you create for your concert organization, the more curiosity you will develop in the public.

Form musical appreciation groups who gather during the seasons to discuss the coming programs.

Win the support of public officials in your series.

Create an agreeable social "atmosphere" at your concerts.

Remember that the youth of today are the concert-goers of tomorrow.

# GEN. PLATOFF DON COSSACK CHORUS

## NICHOLAS KOSTRUKOFF, Musical Director

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**"Platoff's Cossack Chorus created a sensation by unique, magnificent and thrilling performance. It cannot be likened to any similar organization that has visited Chicago for the reason that the men excel as supreme vocalists capable of producing the most stunning mass tone."**

*Herman Devries, Chicago American, Feb. 6, 1939.*

**"The chorus sings superbly. Its artistry seems unlimited, and its program had an interesting variety of material."**

*Eugene Stinson, Chicago Daily News, Feb. 6, 1939.*

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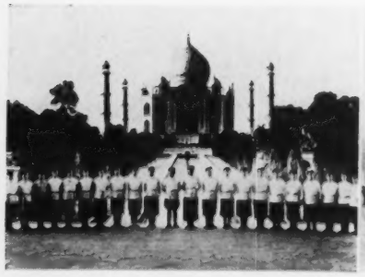
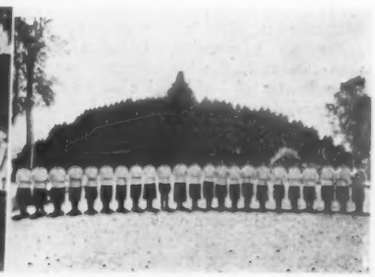
FOUNDED in 1926 in Prague by exiled White Russian army officers, this chorus took the name of General Platoff, famed Cossack soldier who was a patron of choral singing in the Imperial Russian army. Under the dynamic leadership of Nicholas Kostrukoff, this chorus has visited six continents with a record of over 3,900 concerts. First introduced to America last season, successes on the west coast earned for the chorus the distinction of singing at the opening of the San Francisco Exposition. The present tour brings this unique organization of 27 singers, some of whom are also dancers, to the Atlantic Seaboard for the first time, where they are now on tour.



INDIA

EGYPT

HAWAII



JAVA

# Judson Discusses Relation of American Orchestra, Artist and Composer

"A day doesn't pass but I am asked to pull an orchestra out of my hat," said Arthur Judson, manager of the New York Philharmonic Orchestra and president of Columbia Concerts Corporation, the largest booking bureau in the world (managing 125 artists and organizations), replying to the question of what he thought of the outlook for the conductor in America.

"There are sixteen major orchestras throughout the country. Together, they cannot provide a third of a single guest appearance to all the conductors that are available."

Since this prospect seems dark indeed even for the conductor with wide European training and background, what of the American conductor with considerably less experience and no reputation?

"Well, who are the American conductors?" asked Mr. Judson. "In America the situation still amounts to this: that if a man has a good dress suit and blond hair, he wants to conduct the Boston Symphony.

"In the music business, as well as in any other industry, it is always a matter of supply and demand. Consequently there can be no mature and fully developed American conductor while the necessary soil for his growth and experience is lacking. And this necessary soil will remain an impossibility until the demand for music becomes great enough to afford the American conductor similar opportunities for development that existed in Europe.

"There, the great number of small town orchestras and opera houses gave the conductor every opportunity in which to learn and practice his art. During a rigid musical training, he conducted the school orchestra. Then he became an assistant to an assistant in a small opera house. Attaining the position of a first assistant, he perhaps got a chance after a long time to conduct an entire work. If he proved himself, he could obtain a post at a small opera house himself, and if he was out of the ordinary run of conductors, wider doors all over Europe lay open to him. Advancing step by step in this manner, the conductor can gain a command and knowledge impossible to acquire in any other way.

### Booking Opportunities on Increase

"Although people must have a surplus of funds to devote to luxuries, and war always plays havoc with economic stability, the booking opportunities in America are definitely on the increase because of a more fundamental reason. In a population of 130 millions, the surface has barely been scratched. Until the saturation point is reached, and this may take a long time indeed, there will be an ever widening expansion, however the periodic offsets that may ensue.

Photo by Ella Barnett

**ARTHUR JUDSON,**
President, Columbia Concerts Corporation, and Manager, New York Philharmonic-Symphony Orchestra.

"During the last war and the depression years, when business dipped in all directions, not a single manager or orchestra went out of business.

"It costs upward from $100,000 to three-quarters of a million to run an orchestra. Supported for many years by the contributions of wealthy people, who have to defray two million dollars in deficits each year for the sixteen orchestras, this source is gradually drying up because of the great government drain on their resources.

"This may develop into a real crisis in time to come which however will have nothing to do with the general growth of smaller ensembles all over the country. Together they form the perpetual contradictory aspect of economic expansion and growth.

"There can be two solutions to this imminent problem: State and Federal subsidies for each orchestra, or wider and bigger support from the public in the way of attendance and larger admissions. The second seems impossible, and the first will only come about when men are put in government positions who will have the ability to understand that there is such a thing as a good picture, good music and art."

### Relation of Soloist to Orchestra

The next question brought to Mr. Judson's attention was the soloist and his relation to the orchestra.

"That's very simple. An artist is engaged to appear with an orchestra to raise the box-office receipts. To do that he must be outstanding in his field. No, that doesn't exclude the young artist without a reputation, many have made appearances with the important orchestras. But really, why should a young artist, inexperienced and immature play with a major orchestra? He ought to have hundreds of concerts behind him before he undertakes such a task. To expect a young artist to begin with appearances with the New York Philharmonic or any other great orchestra, is like asking a man to begin at the top of the ladder. Playing with such orchestras is the very apex of an artist's career. He should not expect to begin there, but aspire to it.

"I believe that the number of great artists available today, while creating special difficulties for a while because of the over supply, will have a tremendous influence in the development of the musical impetus in this country. Artists too develop as the demands increase."

The last topic was projected by Mr. Judson himself, who no doubt offered it to forestall the expected accusing finger.

### As to the Native Composer . . .

"I suppose you would like to know why the works of the American composer are not more frequently included in the orchestral programs. To this date forty works, many of them receiving several performances, have been played by the New York Philharmonic in the past two seasons alone. The great body of American composers have no real complaint. It is only an individual here and there, more often for psychological reasons, who frets and fusses. It has come to such a pass that some American composers expect to be played just because they are American. During periods of war particularly, there is always someone ready to wave the patriotic banner. Composition, like any other commodity, should be accepted on its merit and not on its nationalistic label.

"As for the American public, it will always listen to works that say something. On this basis, even American music will be accepted. But at the present time unfortunately, it still costs money to put on an American composition.

"In spite of this, however, every effort is being made to perform and encourage American composers. Prizes are offered for their music every year, and there isn't a manager or a board of directors who wouldn't give their eye-teeth for a great American work."

The artists under Concert Management Arthur Judson include:

Bidu Sayao, Hilda Burke, Agnes Davis, Lucy Monroe, Rosa Tentoni and Ilona Massey, sopranos; Risë Stevens and Edwina Eustis, mezzo-sopranos; Kathryn Meisle and Anna Kaskas, contraltos; Nelson Eddy and Robert Weede, baritones; Vladimir Horowitz, Jose Iturbi, Robert Casadesus, Eugene List, Jose Echaniz, Julius Katchen, and Daniel Ericourt, pianists; Bartlett and Robertson, duo-pianists; Jascha Heifetz, Joseph Szigeti, Zino Francescatti, Joseph Knitzer and Marjorie Edwards, violinists; Gregor Piatigorsky and Joseph Schuster, cellists; Georges Barrere, flutist, Barrere Little Symphony, Barrere-Britt Concertino, Coolidge String Quartet, ensembles; and Maria Gambarelli, dancer.

F. F. R.

**CALVIN M. FRANKLIN,**
now on his annual across country trek, accompanying Nelson Eddy on another sold-out concert tour. En route Mr. Franklin is booking artists for Columbia Concerts Corporation, of which he is Assistant Secretary and a member of the board.

# Planning a N. Y. Recital

(Continued from page 17)

for use of the piano. For ticket printing an additional charge of $20 is made; the artist must supply his own show cards and arrange advertising. Programs are taken care of in the $600 charge.

The matter of incidental charges and managers' fees also are items for the artist or group, just as in the case of Town Hall.

### Other Halls Available

Above the main auditorium in Carnegie Hall is another room which this season was refurbished and opened for more extensive use. Known as the Carnegie Chamber Music Hall, it offers opportunities for smaller recitals and for ensembles who prefer more intimate surroundings.

With a total capacity of 362, it has a small balcony as well as the main floor and may be rented for $50 for an evening program if given between Monday and Friday. The charge for Saturdays, Sundays and holidays is $60, while for matinees $35 is the required fee.

In addition there is a charge of $30 for tickets, box office service, programs and an additional usher. The box office sale for two weeks in advance is permitted under this arrangement. According to the management these rates are subject to change after Sept. 1.

Also on 57th St., New York's musical centre, is Steinway Hall located in the building of that name. The charge for this hall, seating about 250, is $60 for a matinee program if given between Monday and Friday. At night this charge is increased to $90 and this figure applies also for a Saturday concert, whether matinee or evening. The fee covers all expenses for tickets, box office service, coat-room attendant, program, two ushers and a doorman. Here also the matter of advertising, managers' fees and other incidentals depends upon what the artist desires to spend.

There are other centres available in New York for a variety of fees but the music critics with Town Hall, Carnegie Hall, Steinway Hall, Carnegie Chamber Music Hall and the Metropolitan find these sufficient to "cover."

# Jooss Ballet

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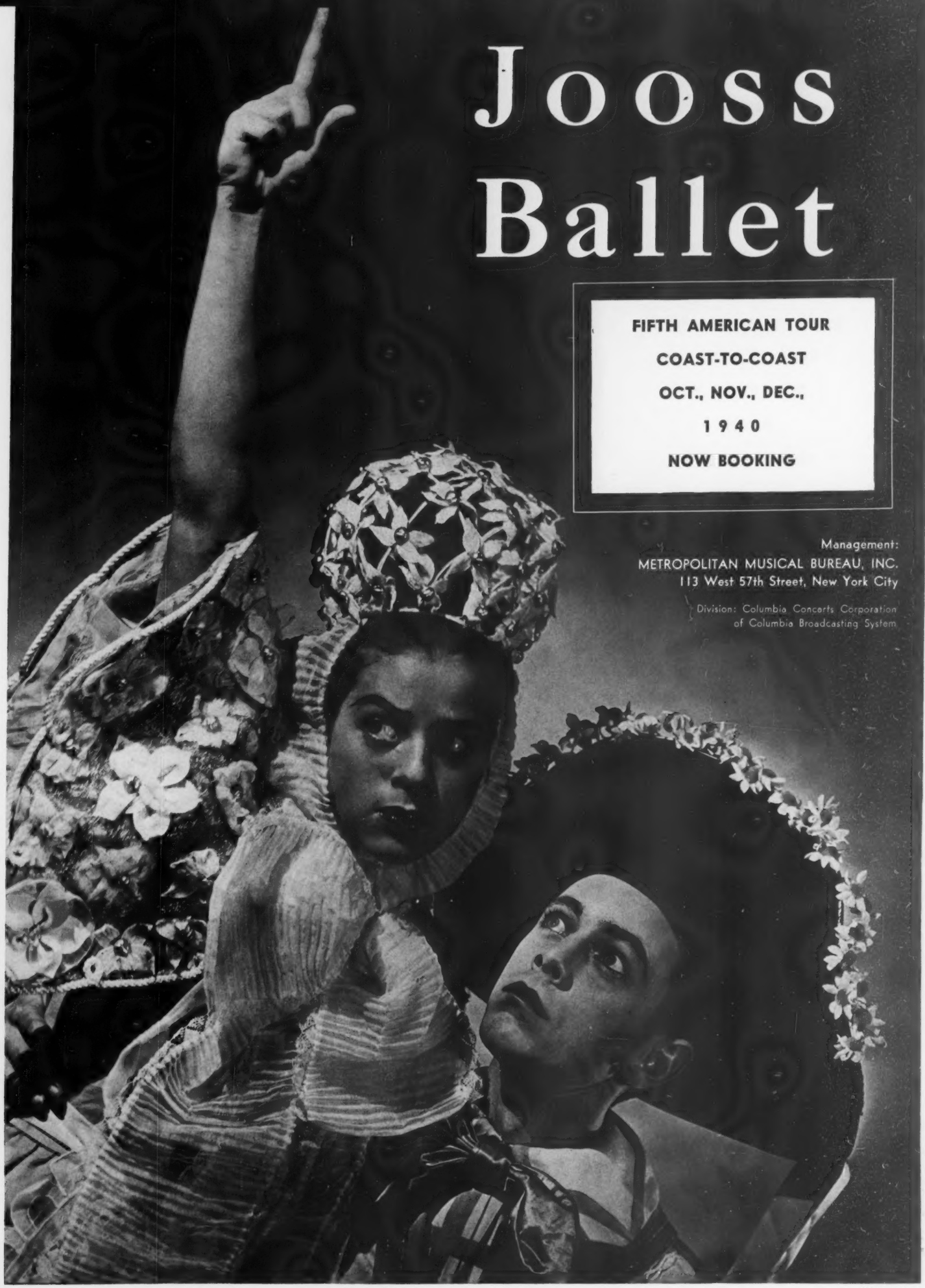

*Valente photo*

**COMPANY OF 35—WORLD-FAMOUS ALL-STAR ORGANIZATION WHICH HAS GIVEN OVER 400 PERFORMANCES IN U.S.A., CANADA AND CUBA**

# Coppicus Finds Little Talent "Hidden in Bushes"

## Managers Besieged with Requests to Hear Promising Newcomers, He Finds, But Results Seldom Justify Optimism—Trials of Impresario Include Transporting of Ensembles

Francis C. Coppicus, who has managed most of the great vocal stars of the past 25 years, including Lily Pons, Grace Moore, Lotte Lehmann, Rosa Ponselle, Maria Jeritza, Caruso, Chaliapin, Antonio Scotti, Gigli, Johnson and Tauber, doubts that there is much talent "hidden in the bushes" these days.

The forces of singing teachers, coaches, "angels," agents, entrepreneurs, accompanists, radio scouts and radio producers flourishing in this country today have brought light and opportunity to every musical outpost and the shadows of neglect no longer descend upon the struggling singer, the noted manager declared.

### "Talent Tips" and the Insistent Telephone

"Every possible singer gets a hearing today," said Mr. Coppicus, who is executive vice-president of the Columbia Concerts Corporation as well as heading the Metropolitan Musical Bureau. "Every small city with its local radio station, every high school with its music department, the radio auditions which are in such vogue, and the extension of the professional concert business into the smallest towns" through community and civic services have all combined to make life for Mr. Coppicus alternately more comfortable and more complicated. The impresario is no longer concerned over some hidden talent he might have missed. And if he does not land the musical wonder himself at least he sees him on his rival's signboards. On the other hand he is deluged by prospective talent, flooded with "tips," buttonholed at the Opera, barraged by the telephone, until his life becomes a succession of appointments and auditions.

For the first time in his career, Mr. Coppicus can relax a bit. Of course, he still travels to faraway places in search of novelties (this year it was a troupe of dancers from the isle of Bali; last season it was an Icelandic chorus), but for altos and tenors such expeditions are no longer necessary.

Recently, in one afternoon in his office, Mr. Coppicus had seven telephone calls from various parts of the United States warning him to listen to certain radio broadcasts. "This is not the best medium but I can tell them if I am interested and save everybody a lot of time and money," says the knowing Mr. Coppicus who was once the general secretary of the Metropolitan Opera Company.

Of course, Mr. Coppicus does not hear all the talent that was once considered "neglected." He has representatives in several cities who know his standards and who hear and classify the music postulants and make their reports to him. Those who do not make the grade have the benefit of the advice of experienced men in the music field for further study and preparation.

### Transporting Dance Ensembles a Major Chore

Mr. Coppicus has also long been known as one of the world's most important dance impresarios. Forever remembered as the American sponsor of the great and lamented La Argentina, Mr. Coppicus was also the American manager of Nijinsky in his first and only tour of this country with the original Diaghileff Ballet. The Jooss European Ballet has made several successful transcontinental tours under his direction and Mr. Coppicus is the manager who brought Mei Lan Fang and his exotic Chinese dance theatre to the western world.

But the importation of dance troupes from foreign lands is becoming an increasingly difficult business, Mr. Coppicus reports, although his presentation of Devi Dja and her Balinese and Javanese Ballet this season was a success. American labor costs are sometimes more than the visiting dancers' salaries. Despite the fact that a troupe carries a union traveling crew, local unions make it necessary to increase the staff until often there are more people in the wings than on the stage.

In addition to this it is necessary to transport the troupes to this country and to send them home and to provide high bonds of insurance with the government.

Photo by Ella Barnett

FREDERICK C. SCHANG, JR.,
Vice-President and Secretary, Columbia Concerts Corporation.

Photo by Ella Barnett

F. C. COPPICUS,
Executive Vice-President of Columbia Concerts Corporation.

### Success in Terpsichorean Field

Most of the dance troupes are necessarily subsidized and a first class ballet organization is considered successful if it covers running expenses after the first performance, according to Mr. Coppicus.

The Jooss Ballet, by maintaining in all cities the same high artistic standard, is now reaping its best box office season in this country. Its tour is practically sold out and tickets are selling briskly for its New York engagement more than two months away.

Like the Monte Carlo Ballet, the Jooss Ballet has become international and fills in the time when it is not in this country with tours in Europe or South America. Most American ballets have found it difficult to carry their organizations over the idle months and because tours beyond the seas have so far proved difficult.

The Jooss Ballet lives and works at Dartington Hall, a famous art center, in the English countryside, thus eliminating the excessive costs of preparation and rehearsal which confront most American ballet companies.

The artists of the Metropolitan Musical Bureau, Inc., include:

Lily Pons, Grace Moore, Lotte Lehmann, Muriel Dickson and Enya Gonzalez, sopranos; Helen Olheim and Elen Longone, mezzo-sopranos; Joseph Bentonelli, tenor; Paul Robeson and Wilbur Evans, baritones; Josef Hofmann, Harold Bauer, Simon Barer, Emile Baume, Mariana Sarrica, and Erno Balogh, pianists; Vronsky and Babin, duo-pianists; Albert Spalding and Robert Virovai, violinists; Gaspar Cassado, cellist; L. D. Callimahos, flutist; the Jooss Ballet, the Theatre of Angna Enters, Lotte Lehmann and Lauritz Melchior in joint recitals; Trapp Family Choir, General Platoff Don Cossack Chorus, ensembles; and Carmalita Maracci, dancer.

## *Jean Buchta Resumes New York Instruction*

Jean Buchta, who recently returned from her second sojourn in France, has reopened her New York studio in Carnegie Hall, where for the first time in two years she is offering class lessons in her original course, Practical Harmony.

"This course," said Miss Buchta, "which completely integrates harmony and form for eye, keyboard and ear with the analysis of a varied collection of well-known musical works, is for students who have had little or no theory and for teachers of all branches of music who wish to develop musicianship in their own pupils by using a more interesting and practical method of study than ordinary textbooks on theory and harmony provide.

"During my recent stay in France, I was engaged in a revision of my textbook and in the acquisition for use in my Conversational Concerts of a new repertoire of typically French music dating from the Seventeenth Century to the present. For the authentic interpretation of music by Seventeenth and Eighteenth Century clavecinists and the special technic required for its projection I spent last spring in St.-Leu-La-Foret where I had the assistance of Wanda Landowska, with whom I first came in contact as friend and pupil twelve years ago."

From Nadia Boulanger, with whom for the second time she studied last summer at Gargenville, Miss Buchta said she received invaluable help and advice with the original Diaghileff Ballet. The several months she worked on piano music of the Nineteenth and Twentieth Centuries with Mme. Boulanger and with Louis Aubert, composer-pianist and member of the faculty of the Conservatoire Nationale. M. Aubert, who was friend of both Debussy and Ravel and one-time keyboard harmony teacher of Mme. Boulanger, brought Miss Buchta into touch with older members of the music profession in France and with a number of musical activities not usually open to foreigners. Under his direction she perfected the solo part of Aubert's Fantasie for Piano and Orchestra, and received his approval as the American exponent of it.

In addition to her activities as pianist and author, Miss Buchta has a limited number of piano and composition students.

## Bagby's 420th Musical Morning

The usual large audience filled the grand ballroom of the Waldorf-Astoria Hotel, New York, at the Bagby Monday Morning Musicale of Jan. 15, the musical fare provided by Elisabeth Rethberg, Guiomar Novaes and John Brownlee, with Ivor Newton and Fritz Kitzinger, accompanists. Mme. Rethberg scored success in arias and songs by Mozart, Gounod, Brahms, Verdi and Wolf. Mme. Novaes' brilliant playing of works by Gluck, Chopin and Liszt was artistically satisfying, with many flashes of spontaneity, and Mr. Brownlee's noble baritone voice was heartily admired in arias and songs by Mozart, Verdi and Thomas.

F. W. R.

# LAURITZ MELCHIOR

## *THE WORLD'S GREATEST HEROIC TENOR*

**Metropolitan Opera Association**

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# "Personal Contacts": Formula for Management Success

## Jack Salter Sees Great Responsibility Devolving Upon Concert Executive—Specialization in Field and Close Relation with Artists Deemed Essential

Surrounded by the tangible and intangible mementos of twenty-odd years as a leading figure in the field of concert management, and speaking informally and affectionately of the supreme musical personalities of two continents, Jack Salter emphasized "close personal contacts" as the all-important requisite of his profession.

"A current American musical directory lists over two thousand singers, violinists, pianists and other artists of concert and opera," Mr. Salter pointed out. "Many of these have, or will, achieve a fine success in a limited field. Still others will win national fame. But how few have or will become internationally famous —individualists known and beloved throughout the entire world of music—magnets for vast audiences in the great auditoriums of the world?

"When an artist of top flight caliber is entrusted to one's guidance, it is my firm belief that specialization and the closest of personal relationships are essential to the promotion, management and maximum development. That the career or potential career of such an artist can best be brought to its fullest realization through a managerial policy of personal contacts and concentration, is the policy to which I have invariably adhered.

### Management Involves More Than Arranging Dates

"The greatest responsibility that rests on a manager in furthering the careers of his artists depends, to an almost unbelievable extent, upon the decisions he makes. It is an utter fallacy to believe that the mere arrangement of engagements constitutes management. On the contrary, booking and the scheduling of dates is simply the result of wise planning, constant thought and tireless spadework.

"Such deliberation and foresight are especially necessary in managing artists of great fame and box-office value, those for whom immense fees and fully booked seasons are obtained. And in rigidly maintaining the prestige of such artists and their box-office appeal, we are ever mindful of the consequent obligation to local managers and music clubs who assume these risks in contracting to guarantee their fees."

### Sees Optimistic Outlook

When questioned as to the present outlook for music, Mr. Salter was extremely optimistic. "Our business has increased considerably over last season," he said with a smile, "and the prospects for 1940 are even greater."

With war-ravaged Europe bringing sorrow in large measure to the hearts of our people, Mr. Salter predicts an ever-increasing trek toward our concert halls and auditoriums. "With unrest and disaster once more rife upon the peoples of the earth, now above all is a crying need felt for the spiritual solace that only great music can bring."

Mr. Salter also feels that the tremendous renaissance of music in this country is due in large part to the magnificent results achieved by Community Concerts, Civic Concerts and other great cooperative organizations. He gives special credit as well to the stimulating contribution made by radio.

### Urges More Opera Companies

"But our one great need," he emphasized, launching into a subject close to his heart, "lies in the creation of opera companies in our larger cities, such as they have always had in Europe, as well as smaller local groups touring throughout the country. Nothing would do quite so much toward developing our splendid talent, familiarizing our aspiring young singers with the wealth of operatic roles, and give them the experience that only a real 'trouper' can know."

"In short," finished Mr. Salter, "to get back to this business of being a concert manager, I consider the management of stars a profession rather than a business —an art in itself, demanding highly trained perception and a finesse of judgment which can come only through an inherent love for such a profession."

In closing the interview, Mr. Salter proudly drew forth an exquisitely engraved gold watch, presented to him by an artist universally acknowledged the outstanding genius in his field. "And what do you think?" he beamed, showing wherein his pride really lay, "This dear lad calls me Godfather!"

Photo by John Alfred Piver

**THE MENUHINS, PERE ET FILS, WITH JACK SALTER,**
Yehudi's manager (centre).

Photo by Ella Barnett

**LAWRENCE EVANS,**
Vice-President of Columbia Concerts Corporation

## Developing Concert-Goers Explained by Ward French

(*Continued from page* 36)

ber of new memberships which will come in during the next campaign will astound you. This method of stimulating interest in non-subscribers has never failed to pay worth-while dividends.

The importance of an agreeable social atmosphere at concerts cannot be underestimated. This generally follows in the ordinary course of events, because concert audiences are primarily held together by one great bond—the love of hearing good music. Some communities have gone a step farther and created reception committees for each concert, to greet concert-goers as they come into the auditorium, with a nod, a smile, a warm greeting, or a handclasp. Many a grouchy disposition on the part of many a concert-goer has been dispelled through this particular method, and their enjoyment of the concert has been enhanced. If you can create a feeling of warm hospitality at your concerts and make your audiences feel they would rather be where they are than anywhere else in the world at that particular time, they will return again and again.

Everyone admires a perfect jewel in a perfect setting. In the case of concert-giving, the appearing artist is the "jewel," but alas many times the setting is far enough from perfect to absorb the lustre. Careful attention paid to the stage arrangements, acoustics, lighting (many an artist's appearance has been ruined by poor lighting); perhaps a few floral decorations if needed, will go to please the eye of the audience while the artist beguiles the ear. The smooth-running and professional physical operation of your concerts cannot help but reflect itself in the appreciation and respect of your concert-goer. The artist, when provided with the proper setting, will, nine times out of ten, give a better performance and this naturally pays back dividends to your entire audience.

The old homily, "As the twig is bent, so is the tree inclined," is still true. The youth of today are the concert-goers of tomorrow, and one shudders to think of the thousands of boys and girls approaching maturity today who have never been exposed to the influence of good music. Fortunately, yearly more is being done for the training of youth in music, and greater is their participation in America's musical life. You can immediately serve the youth of America spiritually while also simultaneously developing potential concert-goers by seeing to it that more and more students are inoculated to the concert-going idea. The approach to youth must necessarily be more subtle than to adults.

Music supervisors in the public schools can, and often do, cooperate in the stimulation of interest in professional concerts, by going over with their students parts of the program to be performed, illustrated by recordings, or perhaps by some particularly brilliant music student, and explaining in an interesting fashion the more colorful and unique side of the composer's life, how the particular composition happened at the time to be written. In some instances, season memberships in the concert series have been awarded to students as an incentive to achieve higher grades in their studies. Private music teachers will also cooperate in most cases, in stimulating greater interest in the concert-going of their pupils. In every community there are students interested in music who are financially unable to become members of the concert association. Here is an ideal way for service organizations and philanthropic individuals to serve the youth of America, as represented in their own community, by making it possible for them to experience the lift, the joy and the contentment that listening to good music brings. Their service to American youth would be reflected for many generations to come.

# "ONE OF THE FINEST YOUNG AMERICAN BARITONES"

Philadelphia, Pa.

*Sixty Appearances in Radio, Opera and Concert*
*During Season 1939-40*

"THRILLS"
*Knoxville, Tenn.*

"PERSONALITY"
*Worcester, Mass.*

"REAL SENSATION"
*Cincinnati, O.*

"CAPTIVATES"
*Troy, Ohio*

"ARTISTRY"
*Philadelphia, Pa.*

"BRILLIANT SINGING"
*Havana, Cuba*

**ENGAGED**
**Columbia (S. C.) Music Festival, April 6**
**Havana in March**

**ENGAGED**
**Soloist N. Y. Philharmonic, April 11-12-14**
**Ann Arbor Music Festival, May 9-11**

*Photo by Delar, N. Y.*

# ROBERT WEEDE

**Leading Baritone**
**of**

**METROPOLITAN OPERA ASSOCIATION, CHICAGO CITY OPERA COMPANY, ST. LOUIS GRAND OPERA ASSOCIATION**

**CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th Street, New York**

*Division Columbia Concerts Corporation of Columbia Broadcasting System*

# "Native Artists Assuming New Prominence Today," Says Parmelee

By HORACE J. PARMELEE,
Asst. Secretary of Columbia Concerts Corporation and Vice-President of the firm of Haensel and Jones

I feel that present conditions will greatly benefit our native artists. The growing interest in American performers shown by audiences all over the country is not so much a demonstration of nationalism, comprehensible enough in times like these, but of a development and maturity of our public which has come to realize that the American artist can in every way be a match to the best European product.

The young soprano from Iowa, Harriet Henders, is an excellent example of objective and subjective factors coordinating at an opportune time. Miss Henders had been singing leading roles in European Opera Houses for nine years; she might have continued there indefinitely but for the war, which brought her back and immediately placed her in the front ranks of our younger singers.

Other American singers who have already achieved outstanding success, success of such a nature that no longer raises the question of whether they are American or European, or even European trained, because they are above all, artists, are Julius Huehn, Leonard Warren, Elizabeth Wysor, John Carter, Ernest McChesney and many others. One need only recall a consummate singer like Jeannette Vreeland, an American, but whose birth or nationality never came to mind.

### Creating Concert Careers

In the twenty years that I have been in the managing business, I find that there are no fixed rules or regulations for the development of an artist's career. It is in the last analysis, always the expending of that special personal attention that each artist requires. Some can create a sensation through a New York recital. Others can be launched through a single appearance with a major orchestra, and others still—there have been many such instances—can make a start without the aid of either.

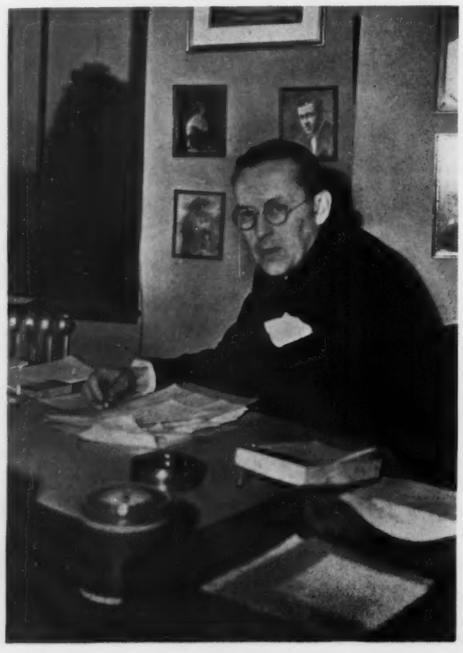
Haensel and Jones, in existence since 1905, has always been interested in promoting the young American artist. A glance over the history of our firm will make that apparent. We have also specialized in doing business with colleges, universities and institutions, extending to them our greatest cooperation in view of the educational values involved.

### Public Basically Seeks Amusement

The American public, which has been saturated with Hollywood glamour and expansiveness, is always an amusement seeking public, however they may reflect the exterior gloss of the art for art's sake slogan. Because of this the artist with a compelling personality, magnetism and charm is the most likely to succeed. It is an ineffable quality, that has been explained many times, but which still remains inexplicable and a mystery. Whatever it is, it is unmistakable to an audience and makes itself felt at the first appearance of the artist.

All in all, I believe that the outlook for 1940-41 is extremely favorable and that the future of music in America is tremendous. Never before have there been more or better artists available.

In our own lists, there are Natalie Bodanya, Winifred Cecil, Harriet Henders and Eleanor Steber, sopranos; Suzanne Sten, mezzo-soprano; Bruna Castagna and Elizabeth Wysor, contraltos; Paul Althouse, John Carter, Richard Crooks, Ronald Marsilia, and Ernest McChesney, tenors; John Brownlee, Norman Cordon, Julius Huehn and Leonard Warren, baritones; Malcolm and Godden, duo-pianists; Randolph Hokanson, Mieczyslaw Munz, Guiomar Novaes, Serge Prokofieff, Ezra Rachlin, pianists; Paul Makanovitzky, Toscha Seidel and Patricia Travers, violinists; Marcel Hubert, cellist; Beatrice Burford and Mildred Dilling, harpists; and special attractions, Dorothy Crawford, in original character sketches assisted by concert pianist; Carola Goya, in programs of Spanish dances; Ionian Singers; and the Kraeuter Trio.



HORACE J. PARMELEE,
Assistant Secretary, Columbia Concerts Corporation, and Vice-President of Haensel & Jones.

Photo by Ella Barnett

Kaiden-Keystone Photo

FITZHUGH W. HAENSEL,
Vice-President, Columbia Concerts Corporation, and President, Haensel & Jones.

## Stoessel Again Heads Chautauqua Festival

(Continued from page 23)

Smith College in May will stage its annual Summer Festival but soloists are not yet engaged for its series. This year Mozart will be honored.

The New Hampshire Festival will be held on May 10 and 11 in Laconia, when 200 high school pupils will be assembled for an all-State orchestra and 150 for a similar chorus. Elmer Wilson will direct the orchestra. Mrs. Vanda Steele is chairman of the chorus.

In Providence, R. I., concerts will be held at the Benedict Memorial in Roger Williams Park. Programs also in Westerly are under consideration. The Providence Festival Chorus on June 9 will be heard and the Goldman Band will give a series of programs.

### Other New York Events

At Rochester, N. Y., although plans are somewhat indefinite, the usual series of five or six chamber programs in Kilbourn Hall are being discussed. Programs will probably be given again at the Eastman Summer School by members of the faculty and guest artists. Visiting opera companies may appear in the parks, and band concerts, sponsored by the city, will be given.

Chautauqua will hold its annual summer program with Albert Stoessel again as musical director. The festival will be held during July and August with thirteen operas contemplated in six weeks as well as numerous orchestral and chamber music programs. Mischa Mischakoff will be concertmaster of the orchestra and again present his string quartet. Walter Howe will conduct the Festival Chorus of 300 voices.

Mr. Stoessel on Sept. 30 begins his fifteenth season as musical director of the Worcester, Mass., Festival. This will continue for a week.

Summer music in Westchester will depend upon plans for the New York World's Fair. Each community in the county, however, will have band concerts with soloists but no festival is contemplated.

Advanced students in the undergraduate school, graduate students and the supervisors chorus in the College of Fine Arts at Syracuse University, make up the summer programs for that city. André Polah will conduct the Syracuse Symphony in five concerts in the College of Fine Arts Auditorium. At least twenty programs will be given during the six-week summer session at the University. Ten band concerts in various parks of the city will also be presented.

### Schedules in Canada

La Société des Concertes Symphoniques will again present a summer series at the Chalet at the top of Mount Royal, Montreal. The programs will be given on Wednesday nights during July and August.

In May the annual Provincial Music Festival will be held in Regina and Saskatoon at which adjudicators from Great Britain will preside. At the University of Saskatchewan summer school Evelyn Eby and Reginald Bedford, duo-pianists, will appear. These concerts are under the direction of Helen Davies Sherry. H. Knight Wilson will conduct the Regina Symphony Orchestra in a series in Darke Hall and in the late summer the seventh annual convention of the Saskatchewan Registered Music Teachers' Association will be held in that city with Lyell Gustin, president, presiding.

### Hänsel and Gretel for Havana

The Fine Arts Society for Children will sponsor the presentation in Havana in June of Hänsel and Gretel with local vocalists and the orchestra under the direction of Pedro Sanjuan.

Pro Arte Musical Ballet will sponsor two ballets, one based on Schumann's Carnaval and the other, Dione, an original work by the Cuban composer, Eduardo Sanchez de Fuentes with choreography and costumes by Milenoff. Open-air concerts will be given at the Anfiteatro by the Municipal, Army and Navy Bands.

### Buenos Aires in Winter Dress

During the opposite seasons, "summer" activities in the Northern Hemisphere are really "winter" activities south of the Equator. While winter takes over the countries up North, Buenos Aires presents its open-air concerts and ballets. During its "winter" however, opera is given at the Colon with both standard works and novelties featuring the bill.

ANTONIA MORSE,
manager of Percy Grainger. Mrs. Morse has booked the pianist for a tour of forty-six concerts during the 1939-40 season. Due to world conditions Mr. Grainger will not go either to Europe or Australia this summer but will remain in America. He opens his tour next season in October, playing in the East and Middle-West during the autumn months. A long Pacific Coast tour begins in January, 1941.

# "THE ARTISTIC TRIUMPH OF THE SEASON!"

**S. HUROK**

**presents for 1940-41**

*AMERICA'S OUTSTANDING TENOR*

# Jan PEERCE

## *Avalanche of Applause*

*TOWN HALL*
*NOV. 7, 1939*

**"His listeners thronged the hall and shouted 'Bravo!' "**
Howard Taubman
NEW YORK TIMES

**"Mr. Peerce is an accomplished singer; firm, fluent, musicianly."**
Francis D. Perkins
N. Y. HERALD TRIBUNE

**"Very few can match the beauty of Mr. Peerce's voice or style."**
Grena Bennett
N. Y. JOURNAL-AMERICAN

**"The voice is robust and silver. The most promising voice in concert and opera."**
Samuel Chotzinoff
NEW YORK POST

**"His musicianship was sound . . . finish and persuasive charm . . . moving interpretation."**
Robert C. Bagar
N. Y. WORLD-TELEGRAM

**TWICE TOSCANINI'S CHOICE FOR CARNEGIE HALL PERFORMANCE OF BEETHOVEN'S NINTH**

**RACHMANINOFF'S CHOICE FOR CARNEGIE PREMIERE OF "THE BELLS"**

**S. HUROK** *presents* **also for 1940-41**

BALLET RUSSE de Monte Carlo
MARIAN ANDERSON
ARTUR RUBINSTEIN
LINA PAGLIUGHI
ARGENTINITA and Spanish Ensemble
MISCHA ELMAN
TRUDI SCHOOP and Comic Ballet
DON COSSACK CHORUS
OSSY RENARDY
KOLISCH QUARTET

**HUROK ATTRACTIONS, INC.**
**30 Rockefeller Plaza, New York City**
Booking Direction: NBC Artists Service

# Civic Concert Service Holds 19th Annual Conference

## Ten Years' Affiliation with National Broadcasting Company Celebrated Jointly by Civic Concert Service and NBC Artists Service

Following the close of the recent 19th Annual Conference of the founders of the Civic Music Plan—which was later incorporated as the Civic Concert Service—field representatives voted the gathering, in New York, the most successful conference ever held. The consensus of opinion by officials of the organization was that more constructive planning was accomplished during daily business sessions than ever before, completely insuring the success of CCS in the season of 1940-41. Incidentally, a series of joint celebrations were held with NBC Artists Service to commemorate 10 years' affiliation with the National Broadcasting Company.

Speakers recalled that the Civic Music Plan took form in 1921; that its purpose was to organize Civic Music Associations on a sound economic basis, to prevent deficits, to eliminate guarantors and to insure annually excellent concerts for each city that adhered closely to the plan. The plan, it was stated, was conceived by the Civic Concert Service, the members of which believed that high minded citizens desired not only music, but the best in music, which, they contended, exercises a favorable moral and esthetic influence in any community, and that if a movement could be launched on a co-operative basis, permanent artistic advancement of many communities would ensue. How well the plan succeeded, according to reports at the convention, is evidenced by the fact that during 1939 more than a million pairs of hands applauded the many internationally famous artists of opera and concert stage who appeared in Civic concerts, as well as acclaiming many exceptionally talented young American artists.

### Address by O. O. Bottorff

O. O. Bottorff, vice-president and general manager of Civic Concert Service, Inc., whose active career during the past quarter century in the organized audience field dates back to his connection with the movement in its earliest stages, personally supervised all the conference arrangements. In his capacity as chairman, Mr. Bottorff welcomed the members of the field staff, many of whom have served continuously with the organization from ten to fifteen years. In his opening address, he said:

"I well recall our initial discussions in 1921, of the wide desire throughout the country for more fine music and how it might be made possible. The result was an immediate practical application in the field and the soundness of our thinking at that time is demonstrated by the fact that the Civic Music Plan in its present form retains the fundamental principles as they were established in the beginning.

"However, our wide experience in many thousands of campaigns since that time has enabled us to improve and broaden our service to patrons of artists and music alike, thus making possible the highly satisfactory results we have attained."

### Luncheon at NBC

The joint celebration of Civic Concert Service and NBC Artists Service to commemorate the tenth anniversary of their affiliation with NBC was the occasion of many gay social events culminating in a luncheon tendered by the president and executives of the National Broadcasting Company, in the Rainbow Room in Radio City.

Extending sincere congratulations upon the outstanding success achieved by CCS during 1939 in the wide dissemination of fine music throughout the country, Major Lenox R. Lohr, President of NBC and chairman of the Board of Civic Concert Service, voiced the sincere hope that even greater progress would be made during the concert season of 1940-41, a hope which he felt certain would be realized after going over the proposed plans for the coming year.

Other speakers included Niles Trammell, Executive Vice-President of the National Broadcasting Company, and George Engles, Vice-President of NBC and President of CCS. Other prominent executives at the luncheon included, Mark Woods, Treasurer; R. J. Teichner, Assistant Treasurer; H. F. McKeon, Auditor; all of NBC and occupying similar offices with CCS; O. O. Bottorff, Vice-President and General Manager, and D. L. Cornetet, Assistant Manager of Civic Concert Service. Other guests included D. S. Tuthill, Assistant Managing Director of Artists Service, Marks Levine, Manager of the Concert Division, and Samuel Chotzinoff, music critic and head of the serious music of NBC.

Another outstanding function was a delightful dinner and dance tendered by the eminent impresario, S. Hurok, in the Louis XVI Suite in the St. Regis, where more than a hundred couples danced to the music of a Russian orchestra.

To commemorate the progress made in making possible more wide-spread appreciation of music throughout America several parties and receptions were given honoring the Civic Concert Service staff; among these, Mr. and Mrs. Alexander Brailowsky entertained at breakfast at the Lombardy; a tea was given by Mr. and Mrs. Pierre Luboshutz; and a supper by Mr. and Mrs. O. O. Bottorff.

### Talent "Measured by Millions"

Several "million dollars worth of talent" attended one or more of the various functions including Lucille Manners, concert soloist and star of the Cities Service Hour; Jean Dickenson, who recently made her debut at the Metropolitan Opera; Ruby Mercer of musical comedy fame; Pierre Luboshutz and Genia Nemenoff, duo-pianists; Lina Pagliughi, coloratura soprano; and Lauritz Melchior, tenor of the Metropolitan Opera Company. There were also the Griller String Quartet from England; Jan Smeterlin, pianist; Edwin McArthur, American conductor and pianist; John Amadio, flutist; Erica Morini, violinist; Josef and Rosina Lhevinne, duo-pianists; and Felix Knight, tenor.

One also encountered Donald Dickson, radio, operatic and concert baritone; Susanne Fisher, soprano of the Metropolitan Opera; Conrad Thibault, radio and concert artist; William Horne, recent winner of the Naumburg Contest; Roland Gundry, violinist; John Gurney, basso of the Metropolitan Opera; Ossy Renardy, violinist; Alexander Brailowsky, pianist; Raya Garbousova, cellist; Serge Jaroff, leader of the Don Cossack Chorus; Glen Darwin, baritone; and members of the Gordon String Quartet.

### Plans for the Future

With regard to plans for 1940, Mr. Engles declared that because the Civic Music Plan has completely unified its objective, i.e., supplying talented young American artists, as well as those of international reputation, the same general policies which had proved so successful in the past would be continued in the future. He strongly urged representatives in the field to continue to centralize their efforts rather than dissipating them in collateral but less important activities.

The President of the Civic Concert Service recalled that many of the Civic Music Associations had been in operation since 1921 and that more than 20 per cent had been active for 16 years or longer. He stated that more than 33 per cent of the associations were completely sold out year after year to the seating capacity of their auditoriums and concert halls, and that these have long waiting lists of eager potential members. He also recalled the fact that Civic Concert Service operates as independent brokers of artists and, as such, had given concert appearances to all major symphony orchestras in the United States.

NBC Photo by William Haussler

**LUNCHEON GIVEN IN THE RAINBOW ROOM, RADIO CITY, NEW YORK,** by the President of the National Broadcasting Company to the Staff of the Civic Concert Service in commemoration of the 10th year of their affiliation with NBC and the 19th year of operation of the Civic Music Associations. Major Lenox R. Lohr, smiling President of NBC, is in the center of the group, and next to him is George Engles, President of the Civic Concert Service. On Maj. Lohr's right stands Niles Trammell, Executive Vice-President of NBC. Others in the picture are: O. O. Bottorff, Vice-President and General Manager of Civic Concert Service; D. L. Cornetet, Assistant Manager of CCS; Mark Woods, Secy and Treas. of CCS and Treasurer of NBS; S. Hurok, prominent impresario, and Samuel Chotzinoff, Music Consultant of NBC.

# Margaret Speaks

*Soprano*

MARGARET SPEAKS

Capacity Crowd Assembles For Margaret Speaks Recital

ACCLAIM GIVEN TO SINGER HERE

Margaret Speaks Is Called Again and Again by Large Audience

Talented Marge Thrills Music C

Margaret Speaks Gives Splendid Concert

Miss Speaks Gets Ovation At Concert

Audience Captivated By Margaret Speaks

Margaret Speaks captured Sheboygan quicker than Hitler took Warsaw. And she will probably hold it longer.

MARGARET SPEAKS DELIGHTS AUDIENCE

## 1939-40 SCHEDULE

| | | |
|---|---|---|
| September | 25 | Voice of Firestone |
| October | 2 | Voice of Firestone |
| " | 9 | Voice of Firestone |
| " | 16 | Voice of Firestone |
| " | 23 | Voice of Firestone |
| " | 30 | Voice of Firestone |
| November | 28 | Gulfport, Miss. |
| December | 1 | Texarkana, Texas |
| " | 4 | Big Spring, Texas |
| " | 6 | Wichita Falls, Texas |
| " | 8 | Graham, Texas |
| " | 11 | Laredo, Texas |
| " | 13 | Harlingen, Texas |
| " | 17 | Sheboygan, Wis. |
| " | 20 | Fond du Lac, Wis. |
| January | 5 | Baltimore, Maryland |
| " | 7 | Providence, R. I. |
| " | 9 | Waltham, Mass. |
| " | 14 | Columbus, Ohio |
| " | 19 | Rome, Georgia |
| " | 22 | Tampa, Florida |
| " | 24 | Pensacola, Florida |
| " | 29 | Voice of Firestone |
| February | 19 | Voice of Firestone |
| March | 4 | Voice of Firestone |
| " | 8 | Centralia, Illinois |
| " | 11 | New Kensington, Pa. |
| " | 13 | Portsmouth, Ohio |
| " | 14 | Marion, Ohio |
| " | 18 | Maryville, Missouri |
| " | 20 | Ottawa, Illinois |
| " | 25 | Voice of Firestone |
| April | 1 | Voice of Firestone |
| " | 8 | Voice of Firestone |
| " | 15 | Voice of Firestone |
| " | 22 | Voice of Firestone |
| " | 25 | Cincinnati, Ohio |
| May | 8 | Findlay, Ohio |
| " | 20 | Voice of Firestone |
| " | 27 | Voice of Firestone |

• • • showed complete mastery of the singing art . . . her voice, from the lowest register to the highest, kept true like a perfectly toned instrument . . . filled the auditorium with its rounded resonance. . . . *Sheboygan (Wis.) Press 12-18-39*

• • • attack, ability to sustain, mitserful phrasing . . . we shall wait a long time before these tender, human Lieder will be rendered with so much understanding. . . . *Laredo (Tex.) Times 12-12-39*

• • • immaculate enunciation, evenness of tone, and charming stage manner . . . such straight delivery and unchanging breadth. . . . *Wichita Falls (Tex.) Record News 12-7-39*

• • • lyric soprano of clear timbre and admirably accurate intonation . . . charm of appearance and personality. . . . *Baltimore (Md.) News-Post 1-8-40*

• • • Miss Speaks' programs could well be used as a model for any concert singer . . . her artistry is a delight . . . her readings are intensely individual . . . a beautifully warm tone color. . . . *Ohio State Journal 1-15-40*

*Management*

**NBC**

**ARTISTS SERVICE**

RCA Bldg., 30 Rockefeller Plaza, New York

George Engles, *Managing Director*

# George Engles Expects Prosperity for Music

Reporting on the current activities of NBC Artists Service George Engles, managing director, stated that the concert division of his organization will finish the calendar year with the largest business it has ever had. Bookings for 1939 have grossed $1,400,000 against $1,300,000 for 1938.

"No one can predict what may happen during the coming year," said Mr. Engles, "but if our national situation remains the same, I see no reason why the concert business should not continue to prosper. Bookings have begun exceptionally early and there seems to be definite promise of an increase in Civic Concert activities. There may be a slight recession in Canadian business, although thus far the only effect we have felt is a slight lowering of receipts due to the exchange.

### Problem of Foreign Artists' Influx

"One problem American concert managements will be facing is the influx of many artists to this country on a permanent basis. Lacking their usual foreign tours, they are seeking more engagements in this country. There may be a solution to this in the fact that with European travel cut off the customary summer tourists will be forced to remain at home and will be looking for entertainment wherever they happen to be. It would seem likely that this might lead to more out-of-season concert events.

"Among the highlights of 1939-40 was the Rachmaninoff Cycle at Carnegie Hall, consisting of three concerts devoted entirely to Rachmaninoff's works. The Cycle was sponsored by Eugene Ormandy and the Philadelphia Orchestra. Mr. Rachmaninoff appeared in the triple role of pianist, composer and conductor. Another outstanding feature of the season has been the unprecedented tour of Marian Anderson, who is managed by S. Hurok and booked by NBC Artists Service. This season has seen the successful launching of three new artists,—Jarmila Novotna, Czech lyric soprano of the Metropolitan Opera; Lina Pagliughi, American coloratura and Donald Dickson, who first rose to prominence as a radio artist and in a single season has become a top ranking concert attraction. At Town Hall John Charles Thomas has been giving an unusual series of five recitals devoted to the song literature of various nations. The benefit concert of Toscanini and the NBC Symphony Orchestra at Carnegie Hall in December brought nearly $24,000 into the box office,—the proceeds going to the Welfare Fund of the Junior League."

O. O. BOTTORFF, WALTER DAMROSCH AND GEORGE ENGLES
right to left, talk over the contribution of Civic Music Associations to the development of musical appreciation in the United States during the past nineteen years.

### Large Roster of Artists

The preliminary 1940-41 list of artists issued by NBC Artists Service includes the following:

SOPRANOS: Kirsten Flagstad, Jean Dickenson, Susanne Fisher, Dusolina Giannini, Anne Jamison, Irene Jessner, Lucille Manners, Jarmila Novotna, *Lina Pagliughi, Elisabeth Rethberg, Margaret Speaks, Judith Hellwig, Margit Bokor and Rose Book. MEZZO-SOPRANO: Gladys Swarthout. CONTRALTOS: *Marian Anderson, Hertha Glatz, Kerstin Thorborg, and Mary Hopple. TENORS: Giovanni Martinelli, Lauritz Melchior, Armand Tokatyan, Kurt Baum, Giulio Gari, *William Horne, *Jan Kiepura, Felix Knight, *Jan Peerce. BARITONES AND BASSOS: Ezio Pinza, Richard Bonelli, John Charles Thomas, Douglas Beattie, Frank Chapman, Glenn Darwin, Donald Dickson, John Gurney, Mack Harrell, Herbert Janssen, Conrad Thibault, Thomas L. Thomas. VIOLINISTS: Fritz Kreisler, Adolf Busch, Guila Bustabo, *Mischa Elman, Roland Gundry, Nathan Milstein, Erica Morini, *Ossy Renardy, Efrem Zimbalist. PIANISTS: Sergei Rachmaninoff, Artur Schnabel, Claudio Arrau, Alexander Brailowsky, Ania Dorfmann, Mischa Levitzki, Josef Lhevinne, Marvin Maazel, Poldi Mildner, Hortense Monath, John Powell, *Artur Rubinstein, Franz Rupp, Karl Ulrich Schnabel, Rudolf Serkin, Jan Smeterlin, Leo Smit and Beveridge Webster. DUO-PIANISTS: Josef and Rosina Lhevinne, Luboshutz and Nemenoff. CELLISTS: Emanuel Feuermann, Raya Garbousova. HARPIST: Marcel Grandjany. ENSEMBLES: Busch Quartet, Gordon String Quartet, Griller Quartet, *Kolisch Quartet, Primrose Quartet. SPECIAL ATTRACTIONS: *Ballet Russe, *Argentinita and Her Ensemble, *Don Cossack Chorus, Rethberg and Pinza in Joint Recital, Adolf Busch and Rudolf Serkin, Sonata Recitals. John Amadio, Flautist, *Trudi Schoop and her Comic Ballet.

*By arrangement with S. Hurok.

Photo by Ella Barnett

MARKS LEVINE,
Manager of the Concert Department of NBC Artists Service

## Spada Conducts Traviata in Newark Hearing

NEWARK, N. J.—The highlight of the performance of Verdi's La Traviata by the Newark Civic Opera Company in cooperation with the New Jersey Opera Association, at the Opera House on Jan. 30 was the debut of Laura Triggiani. She made an ideal Violetta, not only looking the part but bringing to it histrionic ability and a voice of beautiful quality. Miss Triggiani was ably supported by Mario Palermo as Alfredo and Angelo Pilotto as the elder Germont. Those in minor roles who contributed toward the success of the performance were Theresa Genovese, Filippa Anfuso, Harold Friberger, Luigi Dalle Molle and Nicolo Cacio.

La Traviata was the fourth in a series of opera performances conducted here this season by William Spada. Mr. Spada again had his forces under control and well merited the ovation given to him. The next performance in the series will be Carmen on Feb. 27. J. N.

## Buebendorf Conducts in Tenafly

TENAFLY, N. J.—Francis Buebendorf conducted the Tenafly Orchestra on Jan. 27 in standard scores including Beethoven's Egmont overture and Bizet's L'Arlesienne Suite. In them the orchestra won high praise, for the conductor gave energetic interpretations. Eugenie Limberg, violinist, winner of a MacDowell Scholarship, played the Bruch G minor concerto with deep feeling and elan especially in the last movement. Cassado's Dance of the Green Devil was a special feature, with Joan Buebendorf at the piano. The varied and interesting program, due to its excellent performance, won general admiration. R. W. F.

# Late Composer's Scores Performed

## Pilati Works Presented in Memorial at Columbia University

Works of Mario Pilati were heard at a special commemorative concert on Jan. 12 in the auditorium of the Casa Italiana at Columbia University. Alberto Bimboni discussed the life and compositions of the Neapolitan composer, who died in December of 1938, pointing out the numerous posts he had held in Italy and also his works which had been presented here and abroad.

Nicholas Garagusi, violinist, and Carl Pascarella, pianist, gave the first hearing in this country of his sonata in F for piano and violin, a score which is full of technical difficulties due to the elaborate development, in modern vein, of its entertaining motifs. Both artists gave an admirable reading.

With Mr. Bimboni at the piano, Rose Pascarella, soprano, sang four songs, listed as Echoes of Naples, characteristic airs, but also set in the modern idiom. Mme. Pascarella, in good voice, presented them with keen understanding.

The program concluded with four capriccios of Paganini, the piano accompaniment composed by Pilati, played by Mr. Garagusi and Mr. Pascarella. The harmonic and contrapuntal background and sonorous bass effects set forth the original without affecting their inherent simplicity. These were first hearings in this country. G. N.

## Annie Friedberg Exclusive Manager of Myra Hess

Annie Friedberg, exclusive manager of Myra Hess, English pianist, has announced that Miss Hess is remaining in England and that her future engagements in this country are still uncertain because of European hostilities. Miss Friedberg said that when Miss Hess returns for another American tour it will continue to be under her management.

## Bauer Resumes Classes

Harold Bauer has returned from a tour of the West and resumed his private and class lessons in piano at the Manhattan School of Music, New York.

## Primrose Quartet to Produce Haydn's Seven Last Words

WILLIAM PRIMROSE

The Feb. 18 concert in Town Hall, New York, of the Primrose String Quartet will devote the entire first portion of the program to a first performance in America of Josef Haydn's unique string quartet, The Seven Last Words of Christ. The Quartet recently recorded it.

The work was originally composed by Haydn for a Mass in the Cathedral of Cadiz, as a part of the service, in which the Bishop took part. Later it was arranged by Haydn for chamber orchestra, also for chorus with piano accompaniment. It is said that Haydn preferred it to his other quartets, of which 80 are known.

The remainder of the Town Hall program will be devoted to Smetana's quartet, From My Life.

# RACHMANINOFF

**Management • NBC ARTISTS SERVICE • RCA BLDG., NEW YORK • GEORGE ENGLES, Director**

Steinway Piano

# Selecting "Right" Local Manager Very Important

By EDWARD W. SNOWDON,
Associate, Charles L. Wagner Concert Management

The booking of concert tours for such outstanding box-office attractions as Jeanette MacDonald and Allan Jones presents a few problems unique to independent managers. Such a task as "selling a date" for attractions of this calibre is unheard of, and it is not for that purpose that such artists seek smaller agencies to handle their affairs. Over 600 applications for concerts by Miss MacDonald have been received out of which a maximum of thirty appearances each season may be booked. The booking therefore becomes a matter of picking the cities most suitable for reasons musical, geographical, financial, or where it is felt they will do most for the advancement of the artist's career. Artists who have become firmly entrenched with the public through sound films require personal attention and guidance in changing into a musical career.

### Analyzing Applications for Concert Dates

Analysis of the applications for Miss MacDonald's appearance produced some interesting facts. Perhaps fifteen per cent of the applicants were "fly-by-nights" who could not be held responsible for handling details of performances which gross five to ten thousand dollars. Certain individuals or groups wanted Miss MacDonald's services solely as a means of making money to help either themselves or their cause along. These were automatically ruled out because the first consideration in Miss MacDonald's presentation was that she give concerts that would be artistically outstanding in every detail.

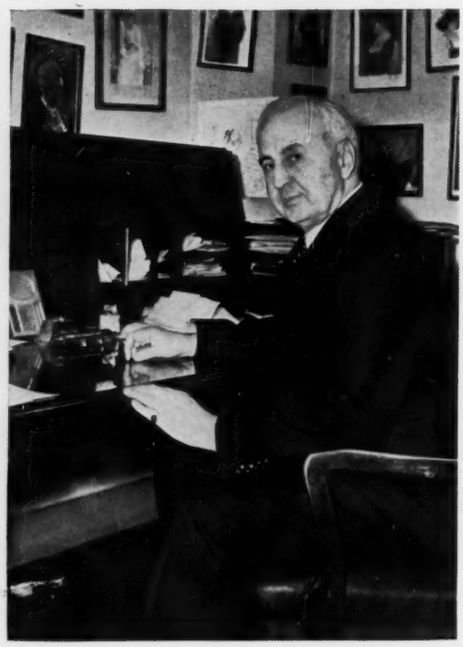
In answering the applications the local-managers were always asked to suggest a house-scale. Many a local impresario wrote himself off the prospect list when he sent back a $.50 to $1.50 scale, the thought being that if he could not realize the value of the star for whom he was asking, he did not deserve to handle the attraction.

In Miss MacDonald's case, the dates were all placed where it was felt they would do her career the most good. Admissions were set from $1.00 to $2.50, and invariably the most expensive seats were the first to sell out. For the opening concert, a college town, Pittsburg, Kansas, was selected. For several days the local radio station had to ask people "not" to come to the concert unless they already had their tickets. While Miss MacDonald was gaining experience in this new medium of entertainment, the size of the halls was limited to 3,500, but soon it was advanced to halls of 5,000 capacity.

### Movie Reputations as Audience Attraction

There is no question but that fine singers who have the enormous popular appeal of a movie background, such as Jeanette MacDonald and Allan Jones, have the ability to bring thousands of new ticket buyers to musical box-offices each year. This important and dynamic force has come into the concert business fairly recently and it is a factor which national managers must guard carefully. It is axiomatic that one poor recital hurts the next six good ones, so the concert world can ill afford to admit any but the finest picture talents if it would continue to profit by this new ticket-selling force.

Another important contribution that the talented film and radio headliners contribute to the concert business is a list of new local managers who are eager to bring such outstanding attractions to their communities. This is perhaps the most hopeful and constructive single element for the good of future American music, for it may be argued that a good many present day local-impresarios are open to criticism for not keeping abreast of the times in the selection of proven young talent, and in their methods of advertising, publicity and ticket sales.



CHARLES L. WAGNER
President of
Charles L. Wagner, Inc.

Photo by Ella Barnett

### Independent Managers Thriving Today

A few years ago it was the fashion to question the survival of the few "independent" national concert managers, but this is no longer the case. The independent managers have turned out to be a boon to the two large radio-owned bureaus. Not only have the independents opened many new fields of concert activity throughout the country, they have led the way in introducing new artists, and have risen to a high new position in the public's opinion. Wiser heads in the large corporate concert agencies now fully realize they are exempt from so-called monopoly investigations so long as independent managers are operating profitably and without restraint. Cordial co-operation between independents and large corporate bureaus is perhaps too much to expect of an industry that has long thrived on "blitzkrieg" competition, but the music profession can never fail to recognize the value of the independent impresario to the public and to the artist.

### Effect of the War on Concerts

How does the war affect the independent manager? The answer to this cannot yet be given accurately, for the very nature of present hostilities is enough to keep the war-makers themselves guessing.

The concert business was due for several good years before the present war came, but the war so far has proved a drawback if anything, rather than a stimulus for better volume of business, as it did in the golden era of the last war. Specifically, the only two ways the war has definitely shown its influences is in the exorbitant tax on artists who sing in Canada, and in the boycott on German Lieder, insisted upon by certain managers west of the Alleghanies. When independent managers were unable to deliver European artists for tours that were already booked the losses, of course, were felt more keenly than in the large and heavily financed corporations. But rather than bewail lost profits independents have entered the 1940-41 sales campaign with lists of American artists for their ever-widening American public.

EDWARD W. SNOWDON
Vice-President of
Charles L. Wagner, Inc.

Photo © Leon Elzin

## Annie Friedberg Finds Booking Outlook Good

"The artists who are under my management and whom I am booking," said Annie Friedberg, "include the noted pianist, Myra Hess, who, unfortunately, had to cancel her entire American tour on account of her duties in England in connection with the war. She will, I hope and believe, return to her devoted American public for the many engagements that are already coming in.

"The soprano, Elisabeth Schumann, will be available again all season; and so will Enid Szantho, contralto of the Metropolitan, who sang this season at the Chicago and St. Louis Operas and who will be one of the principal soloists at the Ann Arbor Festival. She also will go to South America during the summer and all indications point to a very busy year for her. Another singer who sang in both Chicago and St. Louis is the Metropolitan baritone, Carlo Morelli. He is starting for South America in the spring, where he will sing in opera and concerts.

"Carl Friedberg, eminent pianist, who recently celebrated the 25th anniversary of his arrival in the United States, will devote more time to solo engagements next year and of course will continue with his Trio of New York.

"The Budapest Quartet, here for their 10th American season, have had one of their biggest tours since they came to this country and are already booked for a long list of equally important engagements next season. William Primrose, violist, and Roman Totenberg, violinist,

Photo by Jas. Abresch

ANNIE FRIEDBERG

have been heard in many recitals and in chamber music concerts and will continue with me next season. Jascha Bernstein, cellist, is a new addition to my list and will be heard in his own recital during March at Town Hall.

"Another important addition is the conductor, Dr. Nikolai Sokoloff, at present with the Seattle Symphony Orchestra and who will have many guest performances during the summer and early fall. All my young American artists remain with me and all have had some very good and important concerts this season.

"I have just signed Frank Kneisel, the well known violinist, for a period of years and as his name is famous and he has appeared all over the states he will undoubtedly be an asset to my list."

# *Anatol* KAMINSKY

ANATOL KAMINSKY'S debut with the New York Philharmonic - Symphony Orchestra was of such interest to "both violinists and music lovers" (Sun); showed such "an excellent foundation for a notable career" (Herald Tribune) that *the New York Philharmonic-Symphony Society has re-engaged him for next season.*

Born in Siberia, Kaminsky gave his first concert at the age of six in Harbin. Later he went to Paris, from where he came to America. Here he first studied with Paul Kochanski, then with Efrem Zimbalist and Louis Persinger. He now studies with Hans Letz.

Twenty years old, a graduate of the Dalton Schools, an artist whose career has begun most auspiciously, Kaminsky's immediate future is well worth watching. He promises to take his place among the best violinists of the day.

## DEBUT WITH NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

### January 13 and 14, 1940

"Anatol Kaminsky's debut was as auspicious an event of its kind as one has heard this season, for he plays the instrument in a manner to interest both violinists and music lovers. His technic is both fleet and accurate, his bow arm a versatile asset and his sense of style more than ordinarily refined."—Irving Kolodin, Sun.

"In the ease and neatness of his fingers and in the fluency of his bow, Anatol Kaminsky reveals a natural aptitude for the violin. That alone lends assurance and appeal to everything he does; but a responsive musicianship added its determining value. His tone is large, smooth and warm. He had no trouble with the musical demands of the Glazounoff which he played with dash and breadth. He had a real success with his audience."—Gama Gilbert, Times.

"Highly favorable impression. Lordly technic, lyric sweep, a bright clean tone and consistently pure intonation all made for a superior rendering."—World-Telegram.

"Played expertly, with an ingratiating tone and a musicianly conception of the contents of this lovely work."—New York Post.

"A violinist of uncommon promise. Tossed off the Glazounoff Concerto with facility and finesse. He has the essential musicianship, the clarity of execution, and the sensitivity for fine phrasing, which point toward the development of a first-rank artist."—Brooklyn Eagle.

"Patrician tone of remarkably consistent clarity and evenness of texture. An excellent foundation for a notable career."
—F. D. Perkins, Herald Tribune.

## SOLOIST WITH PATERSON COMMUNITY SYMPHONY

### April 26 and October 18, 1939

"The Vieuxtemps Concerto No. 4 brought out to the fullest his incredible left hand technic, his faultless bowing, his beautifully sonorous tone, his poetic legato and sound musicianship. He must be mentioned in the same breadth with the really greats of the violin."—Paterson Morning Call (Review).

"Of Anatol Kaminsky, much is promised. His performance stamped him as one of the world's coming great artists."
—Paterson Morning Call (Editorial).

"Kaminsky gave a brilliant performance of the Mozart Concerto in A major. Displayed a polished technic and a rich luminous tone."
—Paterson Evening News.

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System

# Albert Morini Discusses the American Concert Situation

Albert Morini, American and European concert manager, who has again expanded his central headquarters at 119 West 57th St., New York, has visited some one hundred and fifty cities and talked to representatives of leading musical organizations throughout the country since last April.

"In all my experience," said Mr. Morini, "I do not remember ever having found a more optimistic outlook or more flourishing possibilities for the general music situation. And that means through the country, for my work has taken me as far west as California and as far north as Canada.

"America has assumed the dominant role in concert activities, and although of course I shall continue my Paris office, my major time will be devoted to the arrangement of concert tours in the United States."

Presidents of Women's Clubs, orchestral managers, choral societies, Mr. Morini pointed out, are eager for new great talent, and this he feels is particularly fortunate for him, since he plans to assume a prominent role in the introduction of noted artists here.

### New Artists Added

Most recent additions of eminent artists to his concert list are Darius Milhaud, foremost French composer and conductor; Rose Pauly, dramatic soprano of the Metropolitan Opera Association; Ruggiero Ricci, now a young man of nineteen, who returns to continue his career; Sonia Essin, contralto, and George Lapham, new American tenor.

These artists are added to a list which already numbers such names as Stell Andersen, noted American woman pianist; Mario Castelnuovo-Tedesco, Florentine composer and pianist, who made his debut with the New York Philharmonic-Symphony on Nov. 2, 1939; Eleanor Steele and Hall Clovis, duet recitalists; Henry Blanchard, who returns from Europe where he has sung in joint recitals with Elena Gerhardt; Earl Maiman, pianist; Dorothy Orton, soprano; Kate Keith Field, soprano.

### Special Attractions

Mme. Pauly's debut recital at Town Hall on Nov. 12, 1939, was greeted as one of the most interesting and exciting of the season. In the course of her nation-wide tour for the Season 1940-1941, she will also appear in joint recital with the composer, Castelnuovo-Tedesco, in programs including the introduction of many famous Tedesco songs. Stell Andersen and Darius Milhaud will also appear together for the American premiere of his new piano concerto, Fantaise Pastorale. Steele-Clovis will sing new works for duet by David Guion, Milhaud, and Castelnuovo-Tedesco. Milhaud plans to present recent music of his here, to include his orchestral Suite Provençale and the concert version of his theatre work, Christopher Columbus.

Having already extended concert activities to Mexico and South America, Mr. Morini intends, when the European situation permits, to combine all these concert fields with the United States as the center.

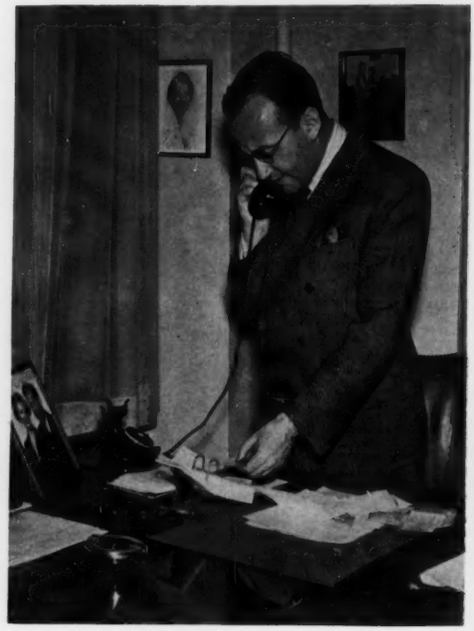


Photo by Ella Barnett

ALBERT MORINI

# Paul H. Stoes Announces Artists

Photo by Ella Barnett

PAUL H. STOES

Management Paul H. Stoes, Inc., announces the following artists for the coming season: Igor Stravinsky, conductor-composer; Maria Kurenko and Alice Tully, sopranos; Joseph Bentonelli, tenor; Isaac Stern, violinist; Maurice Marechal, cellist; Abram Chasins, Bernardo Segall, and Moriz Rosenthal, pianists; Isabel and Silvio Scionti, duo-pianists. Also included on his list are the Curtis String Quartet (by arrangement with S. Hurok), the Manhattan String Trio, Don Cossack Chorus, and the Littlefield Ballet.

### Tau Alpha Chapter Musicale

Tau Alpha Chapter of the Mu Phi Epsilon held a morning musicale and luncheon at the Sky Gardens of the Hotel St. Moritz on Jan. 18. The guests of honor were Mrs. H. H. A. Beach, Mrs. Edgar Stillman Kelley and Harriet Henders, soprano of the Metropolitan, the latest member of this society to achieve recognition.

The program consisted of a group of songs by Beatrice MacCue, contralto; several piano pieces by Elizabeth Ball; songs by Mina Ernest, soprano; four duets by Schumann and Brahms sung by Margaret Sherman, soprano, and Jane Armstrong, contralto; two Chopin compositions played by Gertrude Bihr Plaga, and a group of songs by Eleanor Berger, contralto.

### Hofmann Resumes Tour

Following his appearances with the Kansas City Philharmonic Orchestra on Feb. 1 and 2, in Schumann's A minor Concerto, Josef Hofmann resumed his tour. Among cities in which he will appear are San Antonio, Houston, Montgomery, Knoxville, Scranton, Baltimore, Norwalk, Rochester, Detroit, Toledo, Cleveland, Jamestown, N. Y.; Los Angeles and San Francisco.

Dr. Hofmann will give a recital in Carnegie Hall, New York, on March 3.

# Ray Halmans Outlines Ideals

The first season of the newly formed Concert Management Ray Halmans has been a most gratifying one with all indications pointing towards a bigger and better future, the bureau reports.

Miss Halmans, who was for more than twelve years associated with the late Richard Copley, joined forces with her sister, Bella Halmans, for many years connected with the Wolfsohn Musical Bureau, when Mr. Copley was its general manager.

On April 1, 1939, the Halmans sisters opened their own offices at 119 West 57th Street, New York, and brought to the new business all the background and wide experience gained through association with the foremost American impresarios.

Not only did nine of the Copley artists join the new management but several established as well as new attractions have since been added to the list which now includes: Roland Hayes, tenor; Yves Tinayre, musician-singer; Corleen Wells, soprano; Lilian Knowles, contralto; Harold Haugh, tenor; Arthur Kent, baritone; Harriet Cohen and Frank Sheridan, pianists; Carroll Glenn, violinist; the Musical Art Quartet, and Dorothy Gordon, folksongs in costume.

RAY HALMANS

In addition to the tour managements of these attractions, Concert Management Ray Halmans is devoting itself as well to the local management of New York recitals, of which "the smallest detail is given personal supervision," the directors state.

In fact, it is Miss Halman's aim to carry on the Richard Copley tradition, giving each and every detail careful and personal attention. It was the very "personal" element, whether between manager and buyer or manager and artist "for which Mr. Copley was so well liked and respected" and it is on this premise only that Miss Halmans believes a successful business can be built.

### Huhn Songs Presented at English Speaking Union

Close attention was manifested at the recent musicale at the English Speaking Union, when seven songs by Bruno Huhn were sung by Robert Shanley, baritone, the composer at the piano. Leading item was Love's Triumph, a song cycle by Charles Hanson Towne, who, introduced by Mr. Huhn, read the complete text. Included in this cycle are Where Are Rome and Ninevah, An Eternity, Let Us Look, Sometimes I Watch Thee and The Great Farewell. Mr. Shanley's singing was much enjoyed. He has uncommon resonance, conviction and expression in voice and personality. Two of his own songs, The Rainy Day and Carlotta, the latter full of humor, were sung with telling effect. Closing with Huhn's Courage, both artists were accorded applause.

F. W. R.

### Elizabeth Gutman in Folksong Program

Folk songs of Britain, France, Russia and Latin America were sung by Elizabeth Gutman, soprano, on Jan. 23 at the American Woman's Association, New York City. Miss Gutman presented her songs wearing the appropriate native costumes of each country whose folk music she programmed. Elia Fiedler was the accompanist, and also played several solos.

## SOLOIST WITH

**NEW YORK PHILHARMONIC-SYMPHONY**
9th Symphony, Silvermine Festival
Ormandy Conducting

**PHILADELPHIA ORCHESTRA**
3 appearances Academy of Music
2 appearances Robin Hood Dell
Ormandy and Golschmann Conducting

**INDIANAPOLIS ORCHESTRA**
2 appearances, Sevitzky Conducting

**CLEVELAND ORCHESTRA**
Ringwall Conducting

**MONTREAL FESTIVAL (2 Seasons)**
Bach: St. Matthew Passion
Beethoven: Missa Solemnis
Beethoven: Ninth Symphony
Wagner: Parsifal
Bach: B Minor Mass
Mozart: Requiem Mass

Pelletier and Ormandy Conducting

# EDOUARD GROBÉ

## *American Tenor*

### TOWN HALL, NEW YORK, NOVEMBER, 1939

". . . true intonation and careful phrasing characterized his work. One of the singer's chief assets was an excellent control of breath, which made it possible for him to deliver the long 'divisions' of the Handel aria in an even, unbroken line and cope successfully in this respect with the longest phases in the lieder. His diction also proved admirable both in English and German."—*New York Times.*

"Lieder programs are no rarity in these days rich in song, but few show as good taste as that which Edouard Grobé presented in Town Hall. It was not the choice of songs alone that made the afternoon so enjoyable. The American singer has a soft, warm, and expressive voice (tenor) which is pleasing and accurate in intonation throughout the entire register. The Lieder were sung yesterday with the ease and restraint that obscures their difficulty. The voice fully supported the tenor no matter how difficult the task he put to it. The opening number on the program was the aria from Handel's 'Messiah,' with English text, wherein the 'figures' were clear and full of life and did not becloud the dramatic intent. Beethoven's 'Adelaide' in which the composer often uses the voice orchestrally was likewise sung with crystal clearness and grasp. Here, as in all the songs, the text was sung with clear, correct diction that was free from accent and with full understanding of the poem. Five of the 'Muellerlider' of Schubert . . . the well known 'Das Wandern,' 'Ich hoert ein Baechlein rauschen,' and 'Ich schnitt es gern in alle Rinden ein'—and the seldom heard 'Halt' and 'Der Neugierige' were sung with splendid variation but with understanding for their unity of conception. After the intermission followed a Brahms and Strauss group. Coenraad V. Bos was as always the praiseworthy accompanist."—*New York Staats-Zeitung und Herold*

### EUROPEAN RECITAL TOUR FEBRUARY, 1939

"This American tenor has a deep understanding of German lieder such as few Germans have. Technically he is first rate. The voice is exceptionally well placed and a phenomenal breath technique is especially noticeable."

—*Neueste Nachrichten, Dresden*

"From New York came a young tenor, Edouard Grobé, whose clear and sympathetic voice was carried with surety, power, and fine breath control. He sang German lieder with astonishing feeling."—*Berlin Morgenpost*

"Phenomenal breath control."—*de Telegraaf, Amsterdam*

"Grobé sang the Parsifal music with direct attention to its melodic beauty which is something of a novelty in the Wagnerian singing heard today."

—*The Gazette, Montreal*

### CLEVELAND ORCHESTRA, PUBLIC AUDITORIUM, July 15, '39
### 5,326 RECORD CROWD

"Mr. Grobé sang the aria 'Il mio tesoro' and was given an encore. Then he sang Wagner's 'Träume' and the applause was deafening. There was one encore, and then the crowd really 'went to town' trying to influence Grobé to sing another song. It brought him back for six curtain calls before it finally gave up."

—*Cleveland Plain Dealer*

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**CONCERT MANAGEMENT ARTHUR JUDSON, INC.**
*Division Columbia Concerts Corporation of Columbia Broadcasting System*
**113 West 57th Street, New York**

## *May Johnson Arranging Zlatko Baloković Tours*

Photo by Josephine Rossi

MAY JOHNSON,
personal representative of Zlatko Baloković, violinist.

May Johnson, personal representative for Zlatko Baloković, violinist, will devote her time for the coming year exclusively to Mr. Baloković's interests. She has full charge of his bookings and Miss Johnson will personally operate from her Chicago office in Orchestra Building for the next few months.

Mr. Baloković filled many important engagements during 1939, after his return to the United States, having spent ten months on a tour through Central and South Europe during 1938.

The orchestral engagements for last season included two appearances in Boston and one in New York City with the Boston Symphony Orchestra. An appearance with the Detroit Symphony followed, and also in Youngstown and Vermont. A Canadian tour and recitals in important musical centers of this country completed a very active year.

## *William Neill Opens Office in New York*

Photo by Maurice Seymour

WILLIAM NEILL

Concert Management William Neill, of Buffalo, has recently opened a branch office in New York at Suite 1411, 119 West 57th Street. Mr. Neill is the exclusive representative of Jose Limon, Mexican exponent of the modern dance. He has appeared in several Broadway shows, including Roberta, Flying Colors, As Thousands Cheer; and has made four coast to coast tours as solo dancer, and as soloist with the Humphrey-Weidman Dance Company. He is also known as a choreographer, having done the choreography for the last Cohan show, I'd Rather Be Right.

Mr. Neill is also managing the return to the United States concert stage of Cecil Arden, mezzo-soprano, and formerly of the Metropolitan Opera Company. Miss Arden opened her tour in Buffalo on Jan. 10, and Jan. 25 was soloist with the United States Military Academy Band at West Point, N. Y.

Mr. Neill's other dancers are Reginald and Gladys Laubin, exponents of the American-Indian Dance, who will give lecture-recitals, as well as dance concerts.

Jessie Rae Taylor, monologist in her costume presentation "Personality Portraits," and Count Igor Cassini, columnist of the Washington Times-Herald in lectures, round out Mr. Neill's roster of his permanent artists. He also books dates for other artists, not under his exclusive management.

## *Wilhelm Stein Books Artists in 5 Countries*

WILHELM STEIN

Wilhelm Stein, whose concert activities covered twenty-five countries, including North and South America, Australia and South Africa, and who delights in launching new artists, is at present looking for talented American singers, whose careers have yet to begin.

Mr. Stein, who is European representative of Kurt Baum, member of the Chicago Opera and of the Teatro Colon, Buenos Aires, brought to Central Europe for the first time, Jussi Bjoerling, Joel Berglund and Set Svansolm, Europe's leading Wagnerian tenor who will make his debut here next year.

Mr. Stein has also been European representative for these American artists: Risé Stevens, Alice Tully, Elena Cavalcanti, Helen Reynolds, Charles Kullmann, Henry R. Jackson and Leonard Stocker. Other musicians Mr. Stein has been representative for are Bruno Walter, Albert Coates, Felix Weingartner, Fritz Busch and Artur Schnabel.

The European contracts of these members of the Metropolitan Opera have been handled by Mr. Stein: Elisabeth Rethberg, Irene Jessner, Zinka Milanov, Jarmila Novotna, Jussi Bjoerling, Giuseppe De Luca, Ezio Pinza and Alexander Kipnis.

In the foregoing numerous activities, Mr. Stein has been associated with the foremost opera houses and orchestral organizations of Europe.

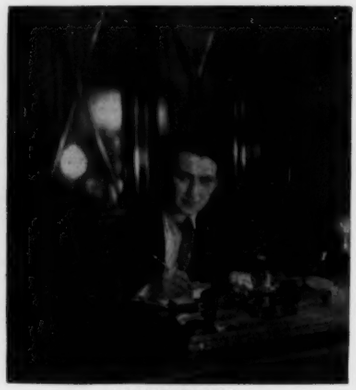
## *Excellent Season Seen By Alexander Merovitch*

ALEXANDER MEROVITCH

Excellent prospects for next season are foreseen by Alexander Merovitch, concert manager.

The artists under his management are, Ray Lev, pianist; Ruth Posselt, violinist; Sidor Belarsky, basso; Waldeen, American dancer; and the New York Philharmonic String Quartet, Mishel Piastro and Imra Pogany, violins, Zoltan Kurthy, viola, and Joseph Schuster, cellist.

## *Mary Bran, Impresario From Paris, in America*



MARY BRAN

Newly recruited to the list of managers in America, Mary Bran, formerly active in Paris for years, has interesting reminiscences of her associations with famous folk.

"During the twenty-five years of my experience in the theatrical world I worked in all the branches of stage production. I started to work when I was sixteen just as a hobby, and very soon it became a business.

"I handled, for example, the Moscow Art Theatre, the French Theatre with Cecile Sorel, Vidalin and others, the Jewish Theatre of Maurice Schwartz, and Teatro dei Piccoli of Vittoria Podrecca; among ballet dancers, Karsavina, Karalli, Boris Romanoff (now with the Metropolitan), E. Smirnova, Pierre Vladimiroff; among musicians, Glazounoff, Prokofieff, Luboshutz, Cecilia Hansen, Nicolai Orloff, and Emil Ludwig and several other noted writers.

"I have always been interested in new talent, trying to give them confidence, to put them on the right road, and to give them a chance to develop."

# SERKIN

"NOTHING SHORT OF MAGNIFICENT"—New York Times, January 25, 1940

44 ENGAGEMENTS THIS SEASON
INCLUDING APPEARANCES WITH

New York Philharmonic Symphony
Minneapolis Symphony
San Francisco Symphony
National Orchestral Assn.
Boston Symphony
Chicago Symphony
Philadelphia Orchestra
St. Louis Symphony

Management • NBC ARTISTS SERVICE • RCA Bldg • New York • George Engles, Director

Steinway Piano

# Booking Problem Is Simplified By Top-Rank Talent, Says Hurok

Photo by Mishkin, N. Y.

S. HUROK

"In dubious times such as these, managers are sometimes tempted to take advantage of 'peculiar conditions'," says S. Hurok. "They either cater to sensation, or sensing the reigning fever for 'unusual' entertainment calculated to counterbalance the disquiet caused by the world situation, they attempt to capitalize either way by diluting the quality of their presentations. This I have observed to be a false principle, and a boomerang.

"Bringing attractions to audiences has been, and will continue to be successful on one simple premise: Good attractions always do business and always will do business. The box-office, the slide-rule of successful enterprise, has taught me never to tamper with the taste of the ticket purchaser who through many years of experience has educated himself to distinguish between inferiority and excellence. I have booked my attractions with no other guide than to serve him faithfully.

"Stellar productions like the Ballet Russe, Argentinita and her Spanish Ensemble; artists like Marian Anderson, Artur Rubinstein, Jan Kiepura, the Kolisch Quartet, Jan Peerce; and for the next season Mischa Elman and Serge Jaroff's Original Don Cossacks; these are names with which local managers and audiences have learned to conjure. I present features with a view to making them indispensable to the local managers and planning committees, and the box-office response has helped and encouraged local treasuries to increased sponsorial activity.

"To stimulate wider attendance managers have called for top-ranking talent to such a degree that my artists have been busier than ever before. Consequently business has been bigger than in previous years, and the 1940-41 period, according to applications and reservations, promises to equal if not exceed this record.

"Neither wars nor depressions have guided me in my impresarial program. War or no war; depressions or no depressions; first genre artists will always attract to the ticket window people who are ready to muster the price of a seat, and who are willing to spend it for that purpose only."

# Tenney Mgt. Stresses Personal Note In Arrangement of Artists' Tours

Since the establishment of Tenney Management several years ago, the director, Philip T. Brown, has held independent managers are most effective means through which artistic talent of the country is developed. This principle has been borne out through the successful promotion of artists, he believes.

"We are looking forward to a furthering of this policy during the coming year," he says, "and to the representation of several artists whose work has already put them at the forefront of their profession. To all artists we shall give that personal attention so essential to mutual advancement."

Photo by Ella Barnett

PHILIP T. BROWN,
director of Tenney Management.

Photo by Ella Barnett

MRS. MABEL K. EMBREE,
Director, Embree Concert Service, Inc.

# "Concert-Consciousness" in U. S. Growing, States Mabel Embree

"Concert consciousness," which is revealed as a new American characteristic, according to Mrs. Mabel K. Embree, general manager of the Embree Concert Service, Inc., is a healthy thing both for the artist and the community.

The Embree bureau, newest entrant into the concert management field, will be one year old on April 1. During this comparatively short period it has secured commitments from over 133 cities and towns for organizations of local concert associations. New England, New York, Pennsylvania, Delaware, New Jersey, Maryland, Ohio, West Virginia and Kentucky are states where Embree concerts already have been staged.

To bear out her contention that the concert organization work is of value to both the artist and the community, Mrs. Embree declared:

"Artists who have found it a problem to get good audiences at metropolitan recitals, find when they fulfill our concert dates, packed high school auditoriums and theaters. The result is inspirational for the artists who ask, 'Where else could we find such a ready-made audience?' "

### Stressing the Cultural Side of Music-Giving

In almost all of the Embree communities where concerts have been presented, the programs have been viewed not only as entertainment, but as cultural and educational contributions to the community.

In Long Island, for instance, where Patchogue, Huntington, and Riverhead have their own associations offering a series of three concerts each, plus a policy of reciprocity allowing for a member of any one group to attend all nine concerts, the three associations are formally listed in a special bulletin published by the Suffolk County Adult Education group.

"Viewed in this light," Mrs. Embree said, "we cannot help but feel that we are contributing not only to community advancement, but to the advancement of music."

Another healthy sign, according to Mrs. Embree is the large numbers of high school students in attendance at the concerts. "This is the best assurance we have toward a stronger and more appreciative audience in future years," she said.

To meet the demands of its ever-increasing list of cities and towns, the Embree management has secured additional artists.

A complete listing of artists under Embree management follows:

Sopranos—Rosemarie Brancato, Anne Brown, Margaret Daum, Janet Fairbank, Ora Hyde, Jeanne Palmer, Carolyn Urbanek, Gina van de Veer.
Contraltos—Karin Branzell, Amy Ellerman, Dorothy Shawn.
Tenors—Carlyle Bennett, Charles Hackett, Frank Hornaday.
Harpist—Lois Bannerman.
Baritones—George Byron, David Blair McClosky, Nathaniel Smith, John Tyers.
Traditional songs—Nina Tarasova.
Pianists—Jacques Abram, Frederick Bristol, Maria Carreras, Sascha Gorodnitzki, William Harms, Dorothy Kendrick, Robert Turner, Ernst Victor Wolff.
Duo-pianists—Fray and Braggiotti (by arrangement with Musarts concert management), Weiser and Owen.
Violinists—Ruth Breton, Eddy Brown, Arnold Eidus, Byrd Elliot Willem Noske, Alvin Rudnitsky.
Duo-violinists—Marjorie Fulton and Dorothy Minty.
Strings—Westminster Quartette (by arrangement with G. A. Baldini) Eddy Brown String Classics.
Cellist—Felix Salmond, (by arrangement with Wilmore and Powers).
Ensemble—Trio of New York (by arrangement with Wilmore and Powers), Marjorie Fulton and Dorothy Minty, duo-violinists, with Lois Bannerman, harpist.
Sonata Recitals—Lea Luboshutz, violinist, and Edith Evans Braun, pianist, (by arrangement with David Hocker).
Dance attractions: La Meri, Jacques Cartier, Winslow and FitzSimons (by arrangement with Willmore and Powers).
Special attractions: Cornelia Otis Skinner, character sketches (by arrangement with William Fields); Ernst Victor Wolff, harpsichord; Jacques Cartier, solo dance-dramas; Ferde Grofe orchestra; Westminster Choir (by arrangement with G. A. Baldini).

## Chicago and N. Y. Philharmonic Orchestras to Exchange Dates

In exchange with the New York Philharmonic-Symphony Society, Dr. Frederick A. Stock will bring the Chicago Symphony Orchestra to Carnegie Hall next season on Nov. 20 and 22. John Barbirolli will take the New York ensemble to Chicago for concerts on Nov. 21 and 22. In both instances, the concerts will be part of the regular subscription series. Dr. Stock last brought his orchestra to New York on Jan. 25, 1921. He conducted at the Lewisohn Stadium during the summers of 1926 and 1927

"Dazzling" "Fabulous"

"Magnificent"

# FEUERMANN

"Just as every season seems to have its composer, whose works appear with remarkable persistence, so every season seems to have its performer who is equally prominent. A likely candidate for the honor this year is Emanuel Feuermann."
NEW YORK SUN, November 23, 1939

"For the people who filled the house last night he is an artist who conjures a beauty that stirs their hearts."
NEW YORK TIMES, November 23, 1939

"This artist is without a rival."
NEW YORK POST, November 23, 1939

*MR. FEUERMANN WILL AGAIN CONDUCT A MASTER CLASS IN NEW YORK THIS SUMMER*

Management • NBC Artists Service • RCA Bldg., New York • George Engles, Managing Director

# "Fabulous Promises" Often Bring Artists to Grief, Says Mrs. Hull

"As far as I'm concerned," smiled Vera Bull Hull, a bit quizzically, "practically every artist that has strayed from the fold has strayed right back again!"

Coming from one of the best known and established concert managers in the business, such a remark called for further explanation.

"It is simply a question of the grass looking greener in the field beyond, or however the saying goes," she added. "Above all, the sensitive artist is most easily taken in by the overestimated abilities of the unscrupulous, fabulous promises concerning engagements and all the rest of it. And knowing the intense disappointment and discouragement that results when such rosy pictures fail to materialize, it has been my unswerving policy to build on a solid basis of fact, rather than to build false hopes!"

"But most important of all," continued Mrs. Hull, "from my years of experience in developing and booking artists, both those in the topflight brackets and youngsters just starting out, it is my firm conviction that only when there is the closest cooperation between artist and manager can a firm foundation of real success be achieved."

### Sees Increase in Business

This past season has seen a considerable increase in business for Concert Management Vera Bull Hull, and 1940-41 looks even more promising. Several new and interesting personalities have joined the already familiar names listed with this management.

Arthur Loesser's busy fall season included a Town Hall recital, followed by a duo-recital with the pianist, Beryl Rubinstein. This was preceded by an appearance with the Cleveland Orchestra for both.

The Old Harp Singers of Nashville, who appeared at the International Musicological Congress in New York this fall, will tour in February and April. The Birmingham Apollo Boys' Choir toured before going to Florida for February and March, and will again give concerts on tour in April.

Dorothy Baker, soprano, was soloist with the New York Oratorio Society in the Bach B minor Mass; soloist at Martinelli's Testimonial dinner, broadcast in the role of Rosalind (Florence Wickham's opera); and she is beginning her fourth year as soloist at St. Bartholomew's Church. Erica Darbo, dramatic soprano, returned after a season in Europe to give an interesting Town Hall recital.

John Powell, composer-pianist (by arrangement with NBC), whose Suite of Three will be played by the New York Philharmonic Society this season; Paulina Ruvinska, young American pianist, who has given four Town Hall recitals, has been on tour. Frances Hail and Rudolph Gruen, two-piano team, have many re-engagements.

Robert Crawford, baritone, won the $1,000 prize for Army Air Corps Song, followed by a coast-to-coast tour in concerts, piloting his own plane.

MRS. VERA BULL HULL

Photo by Ella Barnett

Myron Taylor, tenor, singing with the St. Louis Municipal Opera Company, was reengaged in Syracuse for Samson and Delilah; in Cincinnati, and on tour. John Rockwood, baritone, was booked in operatic programs with Dorothy Baker. Oscar Lassner, bass, was heard as Alberich in Siegfried with the St. Louis Grand Opera Company. Alfred Hopkins and Arthur Bailey, tenors are appearing in concert and oratorio. The Marianne Kneisel String Quartet will tour this spring and summer.

### Additions to List

New artists on Mrs. Hull's list include: Stephan Hero, young violinist, who has appeared with many symphony orchestras and in concerts throughout the country. Ana Drittell, cellist; Hilda Ohlin, soprano, formerly of the Chicago Opera; Ardelle Warner, contralto; Giuseppe Balestrieri, tenor, formerly in opera in Italy, who has recently appeared as soloist with the Lyric Male Chorus of Milwaukee. The New York Symphonetta, Joyce Barthelson, conductor, will tour next season. Miss Barthelson will also be heard as pianist in concerts with the Marsyas Trio (flute, clarinet and bassoon). Mildred Hunt, the flutist, will also be available for solo engagements. Walton Biggerstaff and Ruth Vollmer will appear as a dance team with a group of dancers. They have danced with the Philadelphia Orchestra and Mr. Biggerstaff with the San Francisco Symphony and at the Salzburg Festival.

CONCERT — OPERA — RADIO

*Management:*

NBC ARTISTS SERVICE, RCA Bldg., New York

*George Engles, Managing Director*

KURT

BAUM

Tenor Chicago Opera

has JUST been ENGAGED for the

TEATRO COLON IN BUENOS AIRES

*Chicago American:*
KURT BAUM has fine stage presence, stalwart . . . his Radames is imposing, his voice pure velvet, so that his song becomes a sustained continuity of beautiful tonal uniformity. "Celeste Aida" . . . by continuous applause . . . stopped the show . . .

*Chicago Journal de Commerce:*
KURT BAUM made an excellent impression singing with a rich tone of virile quality.

*Chicago Daily Times:*
KURT BAUM as Radames revealed a graceful tenor with an amiable top quality. . . .

*Chicago Evening Post:*
KURT BAUM thrilled the audience . . . the operatic stage won't find a Radames of similar quality . . . brilliant voice . . . beauty of tone . . . splendid topnotes. . . .

"THAT DANCER-ARTIST EXTRAORDINARY"—New York Times

# JACQUES CARTIER

"This brilliant young actor-dancer has created a thrilling new art-form of entertainment. He has fused the arts of the dance, of pantomime, and of the spoken drama into one eloquent, significant whole, set it against a background of music and enriched it with spectacularly beautiful costumes and setting. He calls his creation a "ballet-narrative." Actually, it is more than the title suggests—it is an effective play made magnificent by its interwoven threads of dance and voice and rhythmic movement,—and is a completely original concept of fine theatre by a great artist." *Ethel Ganz, Washington (D. C.) Evening Star*

OFFERING THE FOLLOWING BALLET-NARRATIVES

THE GRAND MONARCH

PROUD HERITAGE

". . . the NOBLE CZAR!"

KINGS, SAINTS, and SINNERS

*Management:*

*EMBREE CONCERT SERVICE, INC., 100 WEST 58th STREET, NEW YORK CITY*

# *Opera and Symphony Yield Opportunity, Vincent States*

J. J. Vincent believes that the business future of music lies in symphonies and especially in operas.

"The latter medium, which is taking more time than any other form of music to develop in this country," he said, "promises more and more to supplant the concert stage due to the fact that opera can take care of the surplus of fine musical talent that this country is well endowed with, and which the concert stage is unable to cope with to an adequate degree."

Mr. Vincent also noted that "concert-goers demand more for their money today than formerly and are not satisfied to hear only a single artist on one ticket unless he is one of the top-ranking names."

He stated his belief "that the easiest way to develop opera in this country is by recruiting the ensembles and symphonies locally, in every city, and import only the principals for the performances, as it is a financial problem to tour a first-rate opera company."

Mr. Vincent announces, at present, the following attractions for the season of 1940-41:

### New Opera Company Planned

The U. S. Capital Grand Opera Co. of Washington, D. C., a company of equal calibre to Mr. Vincent's former German Grand Opera Co. which will tour four weeks in key cities commencing Nov. 1, 1940 with a roster of prominent vocalists and conductors.

Photo by Ella Barnett

J. J. VINCENT

Marjorie Lawrence, soprano of the Metropolitan Opera Association, who is scheduled for an extensive tour in concerts, operas and with symphonies.

Esther Rethy, of the Budapest Imperial Opera, due for her initial appearance in this country with the U. S. Capital Grand Opera Co. also including concert and symphonic dates during her sojourn.

Martha Lipton, contralto, who will extend her currently successful appearances from coast-to-coast.

Other attractions will be announced later, he declared.

### Martha Lipton Oratorio Soloist

Martha Lipton, contralto, was a member of the solo quartet on Feb. 11 at the 92d St. Y.M.H.A., New York, in the Jewish Choral Society's presentation of Rachmaninoff's Springtide and Saint-Saëns' The Deluge, under the direction of A. W. Binder.

### Robert Elmore Gives Premiere of Organ Sonata by Yon

A new organ sonata by Pietro Yon, written for and dedicated to the performer, was given its world premiere recently by Robert Elmore at Holy Trinity Church, Philadelphia. This concluded the series of organ recitals given at the church by Mr. Elmore during that month at which the soloists were Albert W. Munson, tenor; Robert Killough, Jr., bass; and Frank Costanzo, violinist. The choir also was heard in excerpts from Die Meistersinger.

Mr. Elmore recently played a Handel organ concerto with Ben Stad and his String Ensemble at a Matinee Musicale and for a special program sponsored by a Philadelphia bank. His choir gave a carol service, with strings and harp accompanying and also presented Berlioz' Flight into Egypt and Bach's Sages of Sheba. Under the name of Elmore Singers, they gave two performances of Gilbert and Sullivan excerpts with the Wanamaker Band under Mr. Elmore's direction.

Mr. Elmore was accompanist for Virginia Kendrick, contralto, in a program for the Junger Mannerchor and played the organ for the concert by the University of Pennsylvania Choral Society under Harl McDonald's direction.

### Maria Carreras Under Embree Concert Service

Maria Carreras, pianist, has been signed by the Embree Concert Service, Inc., for a tour starting in the spring. Mme. Carreras has toured extensively in Europe and South America, and has appeared several times with the New York Philharmonic under the direction of Toscanini.


# GEORGE LAPHAM

*An Outstanding American Tenor*

**First honors went to the tenor, George Lapham. His voice, style and good musicianship make him a real artist." —*Sun Telegraph, Pittsburgh, Pa.—J. Fred Lissfelt.***

**"Tenor George Lapham, with firm voice, fine diction, authoritative presentation, sang his part with distinction."—*Pittsburgh, Pa., Press—Ralph Lewando.***

**"Mr. Lapham displayed a voice of considerable power . . . sang with a dramatic feeling and intensity unusual in Oratorio presentations." — *Hartford, Conn. — Hartford Courant.***

**Re-engaged for the Philadelphia Bach Festival, May 3rd and 4th.**

**Fifteen Oratorio appearances thus far this season with twelve more yet to be fulfilled.**

**Engaged as soloist at the Pennsylvania State Federation of Music Clubs, Pittsburgh, Pa., week of May 6th.**

**NOW BOOKING FOR SEASON 1940-41**
**FOR CONCERT AND ORATORIO**

Concert Management

ALBERT MORINI — 119 WEST 57th STREET, NEW YORK

# PIATIGORSKY

## 102 APPEARANCES WITH AMERICAN ORCHESTRAS

*From 1930 Through Spring 1940*

**1930** "Something new in the way of 'cellists. His tone is as thrilling, as personal, as Kreisler's; as 'buttery' as Casals. Phrases with super-taste."
*Samuel Chotzinoff, New York Post, January* 25

**1931** "So far as 'cellists are concerned, this may be termed the Piatigorsky Era. Sensation this year as he was last year."
*Edwin Schallert, Los Angeles Times, March* 13

**1932** "That supremely satisfying person, Gregor Piatigorsky, more than substantiated last season's impression; he surpassed it. Bring this genius of the 'cello again. He's an ace on any concert series."
*Harvey Gaul, Pittsburgh Post-Gazette, March* 28

**1933** "Piatigorsky is the greatest 'cellist of our day. He combines high artistry with unlimited technical skill, great depths of feeling and poetry, with beauty of volume of tone that are without equal."
*Serge Koussevitzky, Conductor, Boston Symphony*

**1934** "It is easy to understand why he has been called the 'Russian Casals'. His flawless intonation, the miraculous ease with which he tossed off the enormous technical difficulties, brought a thrill to his listeners."
*Herbert Elwell, Cleveland Plain Dealer, February* 3

**1935** "A poet, a lyrist, a prestidigitator. One of the most accomplished of living virtuosi of the bow. Played superbly on an instrument that sang like a morning star encased in wood."
*(After Piatigorsky's appearances with Toscanini)*
*Lawrence Gilman, New York Herald Tribune*

**1936** "A candle to all the moths of music. The greatest exponent of the 'cello today." *Eugene Stinson, Chicago Daily News, December* 30

**1937** "Most gorgeous afternoon of 'cello playing in many a long season."
*Philadelphia Record, January* 30

**1938** "Piatigorsky has the technical equipment, the soul, the temperament and the platform personality to make himself and his instrument beloved of concertgoers. For the past eight seasons he has played coast to coast American tours to sold-out houses."
*William G. King, New York Sun, January* 29

**1939** "Piatigorsky's achievements are more than a ten-year personal triumph. In winning renown himself he has been rousing new interest in his chosen instrument. His playing has brought something close to a 'cello renaissance." *Newsweek, March* 6

**1940** "Superlatives only can describe his playing. His strength of tone, his flawless artistry, the matchless fluency of his technique leave one breathless. . . . Personality plus."
*Rochester Democrat and Chronicle, January* 12

*Unparalleled*

**AMERICAN RECORD**

★

*Chicago Symphony*
(20 concerts in 9 seasons)

*Boston Symphony*
(15 concerts in 7 seasons)

*New York Philharmonic-Symphony*
(12 concerts in 6 seasons)

*Philadelphia and Cleveland Orchestras*
(7 concerts each)

*Los Angeles Philharmonic*
(6 concerts)

*Cincinnati, St. Louis and Detroit Symphonies*
(4 concerts each)

also appearances with the orchestras of
*San Francisco*
*Pittsburgh*
*Toronto*
*Rochester*
*Miami*
*Portland*
*Indianapolis*
. . .

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of Columbia Concerts Corporation of Columbia Broadcasting System
Columbia and Victor Records

# B. Mary Pingle Management Tells Plans

Mrs. B. Mary Pingle, entering her second season of personal management, will present the following list of American artists for 1940-41:

Julia Mahoney, soprano, who has combined a concert career with appearances over NBC and CBS networks.

John Herrick, baritone, most recently heard as The King and Amonasro in Aida with the Syracuse University Chorus, will continue to be heard twice-weekly over the NBC networks as baritone soloist with The Revelers Quartet, and in oratorio and concerts.

John Percival, bass baritone, appeared with the NBC Symphony Orchestra, Arturo Toscanini directing, and more recently with the Chattanooga Civic Chorus as soloist, will continue to combine concert and oratorio appearance with his radio and Riverside Church appearances.

Gertrude Hopkins, harpist, in addition to appearances with clubs, colleges and orchestras, also included concerts at both World's Fairs, first in New York and then in San Francisco, playing in other California cities before her return to the East coast.

Georges Miquelle, cellist, who combines frequent guest appearances over radio station WWJ Detroit with sonata recitals, appeared recently with Mischa Kottler in the Auditorium of the Art Institute, will play the Hayden D major Concerto for cello and orchestra with the Detroit Symphony Orchestra at Lansing, Mich.; he is also heard as soloist over NBC networks with the Chautauqua Symphony, Albert Stoessel directing.

Evelyn Eby and Reginald Bedford, two-piano team from Canada, whose programs have been broadcast over the CBS

B. MARY PINGLE

from Winnipeg and Toronto, were featured at the Convention of the Canadian Federation of Music Teachers' Associations, have played before women's and music clubs throughout Canada, and in recitals at the University of Saskatoon.

Frank Parker, Diseur, will continue to present his unique programs before universities and clubs, with an appearance in April at the Goodman Theatre in Chicago.

### New Artists to Tour

New artists under Mrs. Pingle's personal management this season are:

Belle Vreta, Swedish-American soprano, formerly of the Royal Opera at Stockholm, who toured in America on the Pacific Coast last season and appeared with the Cincinnati Zoo Opera, will combine opera appearances with concert and radio during the ensuing season.

Mari Barova, contralto, of the Chicago City Opera Co., who has been heard in concerts, oratorio and in opera in the East recently.

### Other Artist Activities

Pauline Pierce, mezzo-soprano, and Gean Greenwell, bass-baritone, who in joint recitals toured the mid-western states, have been engaged for the seventh season for July and August by the Chautauqua (N. Y.) Opera Co. Miss Pierce will appear at Carnegie Hall on March 17, and in concert in New York, Connecticut and West Virginia. Mr. Greenwell, who will make his third appearance as soloist with the Handel and Haydn Society of Boston in March, will appear with the New York Philharmonic Orchestra on April 11, 12 and 14.

Theodore Sohner, who concertized and appeared in opera in St. Paul, Minneapolis and Chicago since his return from Italy, appeared recently in concert at St. Olaf's College, and has now made New York his headquarters, will continue in concert, opera and oratorio.

Creighton Allen, composer-pianist, who gave an unusual program at Town Hall on Jan. 12, including the four Edward MacDowell sonatas.

Cuquita Blanco, who appeared in Spanish and Mexican dance recitals in Spain, Portugal, Mexico and the Orient, has now returned to the United States, recently appearing in Texas cities and at St. Mary's College, Notre Dame, Ind.

MICHAEL DE PACE,

personal representative of many prominent opera, concert and radio artists. Among the artists Mr. De Pace represents at the Metropolitan are Giovanni Martinelli, Giuseppe De Luca, Nicola Moscona and Robert Weede, as well as the conductor, Ettore Panizza. Other artists whom he represents are Princess Mobley Lushanya, soprano of the Chicago City Opera, and Lorenzo Alvary, basso buffo of the St. Louis Opera.

### Jooss Ballet Opens Tour

The Jooss Ballet opened its fourth American tour on Jan. 4 at Wilkes-Barre, Penna.


**Press Comments**

◆

"Disclosed generous endowments as a piano virtuoso . . . sweep and authority . . . pianistic problems as such do not seem to exist for him."—New York Times.

◆

"Virility of manner, brilliant tone, fluent technique."—New York Sun.

◆

"The assurance and poise of a veteran."—N. Y. Herald Tribune.

◆

"Ease, assurance, finesse, and a first class absence of musical or platform mannerisms."—The New Yorker.

◆

"Abundant pianistic gifts."—N. Y. World-Telegram.

*A NEW HEADLINER*

Winner of Two Awards

Schubert Memorial
National Federation of Music Clubs

SIX MAJOR APPEARANCES
Soloist with Orchestra, First Season

NEW YORK—Philadelphia Orchestra
NEW YORK—Nat'l Orchestra Ass'n
PHILADELPHIA — (Two appearances with Philadelphia Orchestra)
CHAUTAUQUA Symphony Orchestra
HOUSTON Symphony Orchestra

JACQUES
ABRAM
PIANIST

Management:
EMBREE CONCERT SERVICE, INC.
100 West 58th Street, New York, N. Y.

**Press Comments**

◆

"Nothing like Mr. Abram's digital dexterity has been seen here since Horowitz."—John Rosenfeld, Jr., Dallas Morning News.

◆

"Proved himself of the stuff of which artists are made."—Boston Evening Transcript.

◆

"Not a conventional debut pianist. . . . Unquestionable musicality, liveness and resilience."—New York Sun.

◆

"Showered with energetic applause."—New York Post.

◆

"Sensitiveness of interpretation . . . realization of the mass and stature of the work."—N. Y. Herald Tribune.

◆

"Wealth of youthful style and zest."—Philadelphia Record.

◆

"The touch and technique of a master . . . spirit of fire."—Philadelphia Daily News.

# ZLATKO
# BALOKOVIĆ
## VIOLINIST

*Empire Photographers, N. Y.*

## HIGHLIGHTS FOR A YEAR!
## 1939

***SOLOIST WITH:*** **Boston Symphony, March 3-4, Boston**
**Boston Symphony, March 10, New York City**
**Detroit Symphony, March 18**
**Youngstown (Ohio) Symphony, April 20**
**N. Y. Philharmonic Symphony, Stadium Concerts August 12**
**Vermont Symphony, February 15, 16 and 17**

"His performance was one of great dexterity and finish."
*—Alexander Williams, Boston Herald*

"Mr. Balokovič has a polished technic and produces a rich, luminous tone. His playing is vital and full of expression, yet beautifully poised."—*C. W. D., Boston Globe*

"Balokovič's Violin Enthralls Hearers."—*Ruth Marsters, Boston Evening American*

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"Mr. Balokovič's interpretation of the piece was a feat of unusual virtuosity and musical acumen."—*Olin Downes, New York Times*

"His performance last night was one of winning tone and technical brilliance, very much alive and brimful of enthusiasm."—*Oscar Thompson, New York Sun*

"He made light of the intricacies which abound in the concerto. His tone was constantly vibrant, his intonation secure."—*New York Herald Tribune*

"Mr. Balokovič is apparently a violinist of infinite technical resources."
*—New York Post*

---

"Balokovič is a facile violinist with extremely romantic legato. He is a sort of 'bel canto' violinist. Beautiful sounds are his forte."
*—Russell McLauchlin, Detroit News*

"Displaying fire and zest in his program, he made certain passages glow with a sort of gypsy interpretation . . ."
*—Charles Gentry, Detroit Times*

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"Yugoslav Violinist Dazzles Listeners with Brilliance."
*—L. R. Boals, Youngstown, Ohio, Vindicator-Telegram*

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"Violin Artist Wins Acclaim. Playing as the occasion warranted with impassioned conviction or classic purity, Balokovič moved and delighted the audience.
*—Jack Maurice, Charleston, West Va., Daily Mail*

"An eloquent performance of Franck's Sonata . . . provided last night's audience with an experience that will not soon be forgotten. Demonstrative throughout the recital."—*B. F. Ennis, Charleston, West Va., Gazette*

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"The word genius describes him."—*J. N. B. Sackville, N. Br., Tribune*

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"A violinist of great skill and perception."—*V. B., Montpelier Evening Argus*

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"Artist Balokovič, Master of Violin, Thrills Audience." (headline)
*—Burlington, Vt., Free Press and Times*

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"Balokovič played with vivid abandon and his superb skill and musicianship was evidenced in every passage."—*L. M. J., Halifax, Herald*

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"Balokovič, Violinist, Thrills His Audience. It was Franck's Sonata that figuratively brought the audience to its feet."
*—Dick Gorton, Ft. Worth, Texas, Press*

"Not in many a day has our audience been so held in silent and motionless rapport with makers of music as was the membership of the Fort Worth Civic Music Association which heard Zlatko Balokovič."
*—E. Clyde Whitlock, Ft. Worth, Star-Telegram*

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**FOR BOOKINGS AND ADDITIONAL INFORMATION**

**Address: MAY JOHNSON, Personal Representative** **805 Orchestra Bldg., 220 South Michigan Ave., Chicago, Ill.**

# *Festival Dates Offer Greater Opportunities, Colledge Finds*

By GEORGE LEYDEN COLLEDGE

In the course of my travels and visits to various communities, I am led thus early to feel encouraged as to the possibilities for next season. It is quite usual to find towns where either concerts were given with local talent, or no concerts at all, now desiring to import artists from New York and to present a series of musical events. Apart from a few instances, the organizations which have been established for some years, but perhaps with different officers, are making arrangements for their customary series, and some new associations are being added to my list of towns organized on a membership basis.

Festival dates, large and small are available for artists of all categories, and here again I find new places are coming to the fore with presentation of oratorios and festival music widening this field encouragingly.

The type of programs and kind of artists required, which usually varies, and where the local talent buyer generally knows pretty well what he wants, is based upon types of artists previously presented, and also the kind of program that is most suitable to the particular audiences.

Whether the war continues or ends soon, the effect next season will undoubtedly be felt as it has been during the present one. Some of my artists were unable to come over for engagements that had been secured for them, one being a British pianist who was to appear as soloist with the Cincinnati and Toronto Symphonies as well as in a number of concerts. Since there have been so many cancellations and changes because of the war, the local buyers I have seen are hesitant about repeating their experiences of this season and are inclined to engage American artists, or foreign artists who will be able to remain here until their services are required.

### Young Americans Recognized

In addition to the "name" artist, the good younger American artist is receiving more prominent recognition. In my contacts with buyers in various cities, I always endeavor to spread the merits of the really good artists of the younger set. In our vast country there are innumerable centers where the available budget will not stretch to the big headline names, and the more modestly priced talent can have an opportunity.

There are many young artists who today can give a program that will equal and may even surpass some of the performances given by the nationally famous names. The good younger artists are being recognized and endorsed by audiences and press wherever they appear, gradually achieving success and the goal of national recognition that eventually follows.

It is exceedingly encouraging to find that those who have the job of obtaining talent for their concerts are helping in the building of fine music by engaging performers regardless of the popularity or prominence of the artist's name, so long as the artist is good. Ours is a nation generously endowed with genius and talent. With such fine material of proven merit available, local managers are becoming more and more aware of the value of the good younger American artists. If buyers of talent will continue to cooperate in this way, we will soon have an increasing number of concerts all over the country given by artists of whom America may be justly proud.

GEORGE LEYDEN COLLEDGE

### Artists on List

The artists under my management include Pearl Besuner, Agata Borzi, Mary Bothwell, sopranos; Mary Appel, Lucielle Browning, Marion Lorraine, mezzo-sopranos and contraltos; Luigi Rossini and Oliver Stewart, tenors; Inez Lauritano and Joyce Wasserman, violinists; Steven Kennedy and Earl Oliver, baritones; William Murdoch and Solito de Solis, pianists; Lucile Lawrence, harpist; Pauline Koner and Zina Ouzarova, dancers; Vladimir Bakaleinikoff, Benjamin Grosbayne and Gertrud Herliczka, conductors.

The ensembles and attractions include Gertrud Herliczka and her New York Orchestra; The Opera Work Shop; Louis Bailly and Genia Robinor in sonata recitals for viola and piano; Elsa Baklor, soprano in costume recitals; Lord Lurgan, baritone in songs of contemporary English composers; Mae Shults, in original character sketches; and Callimahos-Lawrence-Kenton, trio of flute, harp and viola.

## Grace Moore Plans First Visits to Cuba and Hawaii on Tour

Grace Moore will make first visits to Cuba and Hawaii this spring for concerts. The Metropolitan Opera soprano will go to Havana in March, after several recitals in Florida, and to Honolulu in April.

## McCloskey Sings at Festivals

David Blair McCloskey, baritone, was a soloist Feb. 9 in the Columbia, S. C., festival production of Elijah. He is to be soloist in two Bach festivals, in Winter Park, Fla., Feb. 29 and March 1, and in Wilkes-Barre, Penna., March 7, 8 and 9.

## Jacobs Opens New Studio

Max Jacobs, conductor of the New York Chamber Symphony Orchestra, is opening a studio in Bay Shore, L. I.

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"Program of Exemplary Distinction" New York Times
"Irreproachable Quality" Christian Science Monitor
"Notable Work—Noteworthy Contribution" Philadelphia Bulletin
"Eloquent Individuality" Philadelphia Inquirer

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# GRAINGER

## with ORCHESTRAS and BANDS

### Performance of Carpenter's Concertino for Pianofortes and Orchestra

**By HERMAN DEVRIES**

Percy Grainger, the renowned Australian pianist, must have imbibed from the waters of Ponce de Leon, for with each visit to Chicago he appears younger, more vital and more humorous. His music does not grow stale either, for though twenty or more years have elapsed since we first heard his "Mock Morris," "Molly on the Shore" and his suite entitled "In a Nutshell," they sounded fresher and more buoyant as played at yesterday afternoon's Chicago Symphony concert.

Grainger's mane may be a shade lighter now, but his sinewy hands have not lost their cunning nor their strength, and what he did with the **Carpenter Concertino for Pianofortes and Orchestra** was something to marvel at! In the role of conductor, Grainger occupies a unique place, for the reason that so few of the great composers are able to bring to the surface their own intention with the same care for detail that a regular symphonic conductor may provide.

Grainger, however, is perfectly experienced on the podium, and no conductor could have done better than did this popular, versatile musician with compositions that are no novelty to us, but which under his wand took on striking originality.

The orchestra responded to his decisive and inspiring beat by giving a performance that scintillated and crackled with effervescing sparkle, delighting the audience, as also did his playing of his suite "In a Nutshell," where he received wonderful support from the orchestra, augmented for the occasion by players who performed on Deagan's percussion instruments, seldom used in a symphonic orchestra. — *Chicago Herald-American, Dec.* 13, 1939

### Percy Grainger Appears with Chicago Symphony

Grainger, whose shock of curly hair is unique now that Paderewski has retired, made his eighth appearance with the Chicago Symphony Orchestra yesterday. His playing is as brilliant as ever. * * * As pianist, composer and conductor Mr. Grainger's contribution was one of facile, popular brilliance. —*Chicago Journal of Commerce, Dec.* 13, 1939

Grainger, still the legitimate leader of the youth movement in music, was the Chicago Symphony's soloist. * * * It was obvious he had composed music good enough to be imitated and too good to be copied. * * * Remains what he has always been, the darling of women's hearts and the idol of every Boy Scout of the piano.—*Chicago Daily News, Dec.* 13, 1939

### Composer—Pianist Delights Audience

Another visit from Grainger as soloist with the Montreal Orchestra was marked by that extraordinary combination of impeccable musicianship, natural vitality and popular appeal....He was heard as soloist in **Liszt's Hungarian Fantasia.** He is, of course, a great pianist. But he is more than that. He is a superb musician who knows how to phrase music in big curving lines. There could be hardly anything more engaging and unconventional than the three pieces by Mr. Grainger himself. "Lord Peter's Stable Boy" a robust Danish tune. There was sweetness and ease in his treatment of the Sussex song, "The Merry King." The climax was Children's March, "Over the Hills and Far Away." * * * typically robust, good humored, unaffected, joyous. Mr. Grainger filled in the piano parts in each of the scores with his usual sense of cooperation. Mr. Grainger responded to thunderous applause first by playing Debussy's "Clair de Lune" and then his "Country Gardens" which he performed as though it were a novelty being played for the first time. — *The Gazette, Montreal, Jan.* 8, 1940

### Grainger Concert Is One of Most Outstanding Ever Given by Orchestra

One of the most brilliant performances that Birmingham has heard—**Grieg's Concerto in A minor Opus 16,** with Mr. Grainger playing the piano solo. * * * Grainger presented it with color and an excellence of performance that ranks him as one of the greatest pianists of all time. Grainger's playing, with the orchestra, two of his own compositions The Merry King and Green Bushes, both set on old English folk tunes, was followed by the guest artist conducting two of his compositions, Irish Tune from County Derry, and Shepherd's Hey, one of the most popular of the English Morris dance tunes. His arrangement of folk song themes are characterized by strong individuality and brilliant treatment. Shepherd's Hey was repeated as an encore.—*Age-Herald, Birmingham, Ala., Nov.* 1, 1939

### Symphony Audience Accords Ovation to Grainger

With the much-in-demand Percy Grainger at the piano as guest artist, the symphony evening proved one to be long remembered. The second half of the program was given over to **Tschaikowsky's B flat minor concerto.** Mr. Grainger's technical skill and sensitivity of interpretation were given ample opportunity in this number and the audience at times actually was dazzled by the magnificence of his playing.

#### Receives Many Recalls

Mr. Grainger was recalled again and again to the platform by an excited and enthusiastic audience. As encores Mr. Grainger played the lullaby from his own "Tribute to Foster," "Juba Dance" and, of course, (for no appearance of his would be complete without it) "Country Gardens."—*Press, Grand Rapids, Mich., Nov.* 18, 1939

## PROGRAM SUGGESTIONS

### CONCERTOS (Piano & Orchestra)

***Grieg: Piano Concerto,* A minor**
***Carpenter: Concertino***
***Delius: Piano Concerto***
***Gabriel Fauré: Ballade***
***Cesar Franck: Variations symphoniques***
***Tchaikovsky Piano Concerto,* No. 1**
***Saint-Saens: Piano Concerto,* No. 2 (G min.)**
***Liszt: Hungarian Fantasia***

### GRAINGER WORKS FOR PIANO & ORCHESTRA

***Suite "In a Nutshell"* (4 movements), duration: 17 mins.**
**(a) *"Handel in the Strand"***
**(b) *"Blithe Bells" (Bach-Grainger)***
**(c) *"Spoon River"* (American folk-dance)**
**Duration (group): 14 mins.**
**(a) *"Lord Peter's Stable-Boy"* or *"Green Bushes"***
**(b) *"The Merry King"* (English folksong)**
**(c) *Children's March* (wind choir of orchestra)**
**Duration (group): 16 mins.**

### GRAINGER WORKS FOR PIANO & BAND

***Children's March* (7½ mins.)**
***"The Merry King"* (English folksong) (4 mins.)**
***"The Gum-suckers" March* (3½ mins.)**

### NEW GRAINGER WORKS FOR BAND

***"Lincolnshire Posy"* (English folksong from Lincolnshire, 6 movements) (23 mins.)**
***"The Immovable Do"* (4½ mins.)**
***"Lads of Wamphray" March* (concert march) (7½ mins.)**
***The "Duke of Marlborough" Fanfare* (2 mins.)**

*Management:* ANTONIA MORSE, 9 Cromwell Place, White Plains, N. Y.

## Josephine Vila, Inc., Entering Third Season

Josephine Vila, who is entering her third season in personal representation and publicity, reports, according to recent booking trips, that 1940-41 will be the best year of her short career.

Interesting dates in the East, South and Middle West are being booked by Miss Vila for her artists, both singly and in joint recitals.

Ish-ti-opi, the Indian baritone, will spend most of next season on the East coast. He will open his season early in October. The artist started on his Southern tour on February 5, in Harrisburg, Penna., followed by appearances in Lancaster, Penna., Cleveland, Tenn., Miami, Fla., Palm Beach, Fla., and Havana. Other dates in North and South Carolina follow on his way North. On his return he will appear for the Elizabeth, N. J., Teachers Association and in Torrington, Conn., and Westchester.

Henri Deering, American pianist, recently appeared with the Teaneck Symphony Orchestra and several symphony dates have been arranged for next season. Mr. Deering has been re-engaged to teach and play chamber music programs at Middlebury College next summer.

The Henry Hadley Trio made its debut at Rafaelo Diaz' Tuesday Musicales last fall and has been heard in and around New York since then, also playing some radio programs.

Elliot Griffis' lecture recitals have been popular with women's clubs and colleges.

Jovita Fuentes, Philippine soprano, will leave shortly for the Pacific Coast. On her return East she will have some spring concerts in New Jersey.

Lorne Grant, tenor, will fill a number of engagement in the Mid West next season, including a Messiah performance in December at Hattiesburg, Miss., State Teachers College.

Other singers on the Vila list include: Frances Newsom, soprano; Theresa Binette, eleven-year-old coloratura; Martha Rosana, coloratura; Saida Knox and Jean Watson, contraltos; Carmela Ponselle and Anne Simon, mezzo-sopranos; George Vaughan and Manuel Baroumis, tenors, the latter of the Chicago City Opera Company; Harrison Christian and Chester Watson, baritones.

Miss Vila is presenting costume opera recitals by Martha Rosana and Manuel Baroumis.

## Ugarte to Attend Premiere of Suite Under Weissmann

ORANGE, N. J.—Floro M. Ugarte, Argentine composer, will attend the performance on Feb. 19 in the high school here of the first part of his suite De Mi Tierra by the New Jersey Symphony Orchestra under the direction of Frieder Weissmann. Ugarte, now in this country, is general manager of the Colon in Buenos Aires. He studied at the National Conservatory in Paris and has written concert and chamber music as well as an opera, Saika, performed at the Colon. The work will be repeated at Mount Hebron Junior H. S., Montclair, the next night. L. N.

## Kurt Weill Writes Score for Play

Kurt Weill, composer-conductor, has written a new composition based on American music and scored for an electrical instrument. The work is a special arrangement of songs of New York which will serve as a musical background for Two on an Island, the play by Elmer Rice.

## Bernard R. LaBerge Lists Many Attractions

Photo by Ella Barnett

BERNARD R. LABERGE

Bernard R. LaBerge announces for the season 1940-41, an extensive list of attractions. In the chamber music field, Nikolai and Joanna Graudan, cello and piano duo, The Belgian Piano String Quartet from Brussels, E. Robert Schmitz and the Roth Quartet (the Roth Quartet by arrangement with the Richard Copley Management), and the Barton Harp Quintet.

In addition his list includes: pianists: Roger Aubert, E. Robert Schmitz, Gari Shelton, and Leonard Shure; violinists: Mischa Elzon, Louis Krasner, Viola Mitchell, and Viola Wasterlain; sopranos: Ruth Brown, Povla Frijsh, Virginia Pemberton, and Catherine Reiner; diseuse: Louise Arnoux; harpsichordist: Alice Ehlers; baritone: Ernst Wolff; conductors: Otto Lehman, Christos Vrion. Also, Antony Doschek, violinist, and Mary Louise Paff, pianist, in sonata recitals.

In the field of organ music, he presents: Nita Akin, E. Power Biggs, Paul Callaway, Winslow Cheney, Palmer Christian, Claire Coci, Charles M. Courboin, Alexander McCurdy, Charlotte Lockwood, Arthur Poister, Carl Weinrich, and Robert Elmore.


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# *"A New and Excellent Piano Duo"*

*—New York Herald Tribune*

## "ARTHUR LOESSER and BERYL RUBINSTEIN,

*Geoffrey Landesman photo*

each an important pianist in his own right, gave convincing proof of collaborative virtuosity."

*—New York World-Telegram*

"It is doubtful if any have given a more satisfying or profound exhibition of combined musicianship than last evening's artists."

*—New York Journal & American*

"One of the most enjoyable two-piano recitals of the present season."

*—New York Herald Tribune*

**"A NEW AND EXCELLENT PIANO DUO.** Surpassing their individual attainments were the surety and elan that marked their combined playing. Mr. Loesser's sparkling initiative emerged to good advantage in his treatment of his first piano parts, while Mr. Rubinstein's more reticent approach provided an admirable foil in tone and in style. Beryl Rubinstein's suite for two pianos impressed with its deft construction and frequent rhythmic interest. **A large audience was on hand to applaud one of the most enjoyable two-piano recitals of the present season."**

*—New York Herald Tribune*

**"Arthur Loesser and Beryl Rubinstein, each an important pianist in his own right, gave convincing proof of collaborative virtuosity** at Town Hall. Although piano teams have been sprouting mushroom-like in the last few seasons, there is always room for a partnership of the Loesser-Rubinstein class. **They play as one, think as one, phrase as one and mark time as one. In short they make an ideal fusion ticket."**

*—N. Y. World-Telegram, Pitts Sanborn*

**"It is doubtful if any have given a more satisfying or profound exhibition of combined musicianship than last evening's artists.** The pace was immediately set in Mozart's Duettino Concertante. The work was invested with plangent tone quality, brilliant fingering, lightness and speed and an artful weaving of the parts. In the F Major Sonata, also by Mozart, **the music was communicated with skill and a well-fabricated interpretation, disclosing rare discernment in expression and musicianly penetration.** Schubert's Rondo Brillante and Schumann's Andante with variations afforded the pianists grateful opportunities to illustrate their technical powers and to reveal a broad palette in tonal tints. **A large audience gave deserved applause for a delightfully presented program."**

*—N. Y. Journal & American, Grena Bennett*

"Though the reason for the formation of most two-piano teams remains a secret between the players, one was not puzzled by the impulse that prompted Arthur Loesser and Beryl Rubinstein to give a recital in Town Hall . . . **the genuine identity of purpose, the pervasive similarity of feeling that animated their playing.** In a season when two piano recitals have been frequent, one is almost inclined to wonder what a pair of performers must do to establish their superiority in a field peopled by so many generally able ensembles. The answer as elucidated by Loesser and Rubinstein last night, was almost childishly simple. It was merely to perform such a work as the Mozart F major sonata (Koechel 497) with **caressing tone, deftly molded phrases, and thorough musical sincerity.** To this the players added a community of emotional response that justified the labor, long years ago of Carl Reinecke, whose transcription was used. Though the performance of the superb B flat andante in this sonata was an enviable interpretive peak, the players approached it in other works. One of them was the Schubert 'Rondo Brillante' the proper note of wistfulness was established at the outset, and beautifully sustained."

*—New York Sun, Irving Kolodin*

**"The spontaneity and general excellence of their playing was no surprise** to those who have known them as recitalists. The performance of the opening duettino, gracefully precise and phrased with uncommon care, was particularly fine. In all their playing they displayed a talent for team-work and a thorough mastery of the endless problems which confront duo-pianists."

*—N. Y. Post*

**"Their merits as soloists guaranteed a certain excellence in their collaboration. Last night they were faithful to their reputation, playing with an expected proficiency and musicianship."**

*—New York Times*

Booking Season 1940-1941

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Alton Jones

PIANIST

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N.Y. World-Telegram: "In many ways a new and bigger Alton Jones,—deeper poetic insight, keener sense of phrasing and wider dynamic resources."

N.Y. Sun: "Sensitive playing, artfully presented."

N.Y. Herald-Tribune: "Marked technical skill, clarity of style and emotional warmth."

N.Y. Staats-Zeitung: "Flawless technic."

N.Y. Times: "Imposing breadth and a plenitude of mood and atmosphere. More imaginative, more sensitive and more colorful, he showed a laudable gain tonally and in communicativeness."

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## Radio-Koncert Bureau Books Tito Schipa's Tours

Harry A. Cahill, director of Radio-Koncert Bureau, announces that Tito Schipa after many appearances with the Chicago and San Francisco Opera Companies during the current season, will leave in February for Italy on the Clipper to fulfill three operatic engagements at the Royal Opera, Rome, and La Scala, Milan. Returning to the United States on March 29, he will give a New York recital, at Carnegie Hall, March 31. During April he is under contract in Mexico for twelve concerts, and in late June he leaves for South America for forty-five opera, radio and concert dates.

Schipa returns to America in October, and will be under the management of the National Concert League of Chicago (Walter L. Larsen, managing director) during the season of 1940-1941. This is by special arrangement with the Radio Koncert Bureau.

Margaret Sittig, American violinist after her successful New York recital, at Carnegie Chamber Music Hall on Jan. 11, is now concertizing in Florida, to be followed by a spring tour of the Pacific Coast.

Other artists under Radio Koncert Bureau are: Gloria Vanda and Ruth Rooney, sopranos; William Simmons, baritone; Kato Havas, seventeen-year-old Hungarian violinist; Martinez Oyanguren, guitarist; Gino Palmisano, pianist; Felix Ferdinando and his "Electro Orchestra," and the Creatore Grand Opera Company.

HARRY A. CAHILL

## Guild for Musicians Enlarges Its Listing

The Guild for Musicians management in Steinway Hall, New York, Erminie Kahn, director, announces for the season 1940-41 an enlarged list of soloists, ensembles, lecture-recitalists and lecturers. Musicians for old and new music are included on this management's list, as well as recitalists and ensembles in the general repertoire.

The revised list is as follows, in alphabetical order: Webster Aitken, American pianist; Harold and Marion Berkley, violin and piano duo; Suzanne Bloch, lutenist, singer to the lute, player of virginals, recorders; Blaisdell Woodwind Ensemble; Aaron Copland in lecture-recitals; Nicholas Goldschmidt, baritone, in recitals of German lieder and Czech folksongs (accompanying himself at the piano); the Hart House String Quartet of Canada; Marjory Hess, American soprano; Albert Mann, recorder-player with Edith Weiss-Mann, harpsichordist; Sigurd Rascher, saxophonist, orchestral soloist and recitals; Robert Scholz Piano Ensemble (trios, quartets, quintets); Helen Teschner Tas, American violinist; Arvida Valdane, American soprano; Paul Wittgenstein, Austrian pianist of the left hand alone. Lecturers, (composers and critics) include Lehman Engel, B. H. Haggin, Felix Labunski, Colin McPhee, Nicolas Nabokoff, Lazare Saminsky, Jonathan Schiller.

### Rudolph Ganz in Active Schedule

During February, March and April, Rudolph Ganz is dividing his time between New York and California. He conducts a series of Young People's Concerts with the New York Philharmonic at Carnegie Hall, Jan. 20, Feb. 17, March 2, April 13 and May 4, and a series of Children's Concerts at Town Hall, Feb. 19 and March 4, all of which will be broadcast. He will conduct the San Francisco Symphony in four concerts for young people March 9, 16 and 23 and April 6. Dr. Ganz will be guest on the Kraft Music Hall broadcast on March 7 from Hollywood.

Photo by Ella Barnett

ERMINIE KAHN

*Floyd Chalmers Photo*

# Reginald STEWART

## "A STEWART CONQUERS LONDON"

"One of the most genuinely interesting musicians to have recently appeared among us." . . .
*Robin Legge, Telegraph, London*

"Is an admirable and versatile musician. . . . A suspicion of Furtwangler's attitude, more demonstrative no doubt but none the less effective." . . . *Chronicle, London*

"STEWART IS ONE OF THE SMALL COMPANY OF CONDUCTORS TO WHOM MAY BE APPLIED THE WORD 'GREAT'." . . . *Scotsman, Edinburgh.*

"In the first few bars it was perfectly clear that he knew his business and was to command the instant cooperation of the players (London Symphony Orchestra). His reading of the Pathetic Symphony was masterly in its crispness, details and perspective." . . .
*Morning Post, London*

## WASHINGTON

"STEWART LEADS ORCHESTRA IN INSPIRED CONCERT"

"To the distinguished conductor Reginald Stewart goes the honour of presenting the most poetically inspired concert which the local public has had the pleasure of hearing this season." . . .
*Alice Eversman, Washington Star*

"The crowds have been generally enthusiastic, but they have never let down their hair and whooped it up for a conductor as they did last night for Reginald Stewart." . . .
*Helen Buchalter, Washington News*

## TORONTO

"6,000 HELD IN THRALL BY ORCHESTRA — STEWART LEADS PLAYERS TO INSPIRED INTERPRETATION." . . . . . *Toronto Telegram* (Headlines)

"I think it very likely that if a poll were taken to discover who is the most popular musician in Canada that Mr. Reginald Stewart would receive the greatest number of votes. Canada may be truly grateful for sending it such an artist as Stewart. 'Behold he has done great things,' and the end is not yet. When the last chord of the symphony had crashed out we yelled, stamped and altogether behaved more like attendants at a hockey match when our side has won than like staid concert goers." . . . *Raymond Mullens, Toronto Saturday Night*

"Bach Programme. To Mr. Reginald Stewart must go the major credit for the success scored. The evening was a personal triumph for this brilliant musician." . . . *Dr. Lawrence Mason, Toronto Globe & Mail*

"Reginald Stewart, conducted with flawless finesse and compelling verve, always without score." *Augustus Bridle, Toronto Daily Star.*

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## *Dalrymple Talks of Artist Representation*

By GEORGE H. DALRYMPLE

Speaking from my own experience, I believe that the work of a personal representative of artists is a thoroughly enjoyable vocation. This is especially true, when the association is with young artists who have known nothing of disappointment and who come to the field with buoyancy and the enthusiasm of youth.

To assist an artist of this kind in becoming successful, gives one a great deal of personal satisfaction. I am thinking particularly of a young pianist who has been fulfilling engagements since last March in South America and is now touring the West Indies preparatory to appearing here.

I consider myself fortunate to have accompanied last season an artist touring South America. The duties of a personal representative include that of publicity details and making arrangements for meetings with important personages and representatives of the press in each city. Sometimes, especially in the case of young artists, too much publicity may prove unfortunate and that is where the personal representative has an important duty.

A case in point is that which occurred two years ago when I was in Mexico City with a young artist. The Spanish press proved too exuberant, as I learned. An experienced artist on the other hand knows how to take both favorable and unfavorable comment in a philosophical manner.

At the moment I have the pleasure of representing Winifred Christie, pianist; Virginia Pemberton, soprano; Ernest Hoffmann, conductor; Gyorgy Sandor, pianist; Grace Adams East, trumpet virtuoso; Edith Knox, pianist; Hazel Hayes, soprano; Miriam Solovieff, violinist; Mme. Fiala; Herman Adler, conductor; and the Chamber Music Guild.

GEORGE H. DALRYMPLE

## Tollefsens Present Chamber Music

The Neighborhood Club hall, Brooklyn, was cozily filled at the second of the Tollefsen Chamber Music concerts on Jan. 17, works by Dittersdorf, Vivaldi, Tchaikovsky, and Charles Haubiel's quartet for oboe, piano, violin and cello, In Praise of Dance, maintaining the plan of including a work by an American composer on each program. Participants included Carl H. Tollefsen and Alf. Baldassarri, violins; Augusta S. Tollefsen, pianist; Nico VanVendeloo, viola; Willem Durieux, cello and Marcel Honore, oboe. The wide variety of music, coupled with the artistic performance, impressed the interested audience, which warmly applauded the participants.

Special interest centered in the Haubiel suite, originally composed for a Shakespearean play five years ago. Of the items heard, a Giga and Fauns were much admired, the suite containing music of originality, in melody and harmony.

The next concert, on March 19, features a new work by the American composer Mrs. H. H. A. Beach, her Trio for piano, violin and cello. F. W. R.

## *Many Attractions Are Listed by Bendiner*

Concert Management Milton Bendiner announces, for the season 1940-41 the following attractions:

"Theo Karle, tenor, who has appeared in concert and oratorio from Hartford to Birmingham and Chattanooga and from the Atlantic Coast to Tacoma, Olympia and Seattle; Emily Roosevelt, soprano, in recital and oratorio. Miss Roosevelt's past season opened with her appearance as soloist with the Bangor Symphony Orchestra and included appearances in concert and oratorio in the New England states and New York; Pietro Yon, organist; Joan Field, young violinist, who appeared with the New York Philharmonic-Symphony Orchestra under the direction of Barbirolli; Anton Rovinsky, pianist, who has been heard in concert in the Eastern United States during the past season; Max Pollikoff, violinist; The Guild Singers, under the direction of Isadore Freed, who have sung at the Academy of Music in Philadelphia and at the MacDowell Club in New York. They will be heard in a concert featuring Medieval and Modern Brazilian music at Carnegie Hall in New York on March 12; Sheila Tara, soprano, who opened her current season with an appearance at Town Hall in New York; Carmen Reuben, mezzo-soprano and Lieder singer; Barbara Farnsworth, soprano, who has just returned from an appearance at Burlington, Vt.; and Marjorie Logan, a young contralto who will be heard in New York during the current season, are the newest additions to our concert roster; Ruth Kisch-Arndt, contralto, who has come from Europe from her appearances with symphony orchestras in Austria, Hungary and Czecho-Slovakia, will be available for appearances in oratorio.

Photo © Leon Elzin

MILTON BENDINER

"Among my newest attractions is Ruth Chorpenning, who has just come from the Broadway run of Family Portrait with Judith Anderson. Miss Chorpenning has been heard in the entire Shakespearean cycle with Walter Hampden and, played leading roles in the principal Theatre Guild presentations. She will tour the Middle West under the direction of Lucius Pryor by arrangement with Milton Bendiner.

"Benjamin Grobany, baritone, who has just completed a series of recitals and the second of his season's opera appearances in Rigoletto in Philadelphia."

## Ethel Frank-Bruno Huhn Joint Recital

A Frank-Huhn joint recital at the English Speaking Union, New York, on Feb. 4 gave enjoyment to a large audience. Songs in German by Strauss, and in French by Ravel and Lenormand were sung with character. Of the English group Forsythe's Red Is the English Rose and Huhn's Where Are Rome and Nineveh? were outstanding. The latter had to be repeated. The Huhn accompaniments were impeccable in sympathy and style. F. W. R.

## Helen Schafmeister Heard

Helen Schafmeister, pianist of Texas, gave an interesting program at her Town Hall recital on Feb. 3 including works by Brahms, Schumann, Chopin and Liszt, and novelties by Murray-Jacoby, Hausermann and Longas. She has a vigorous touch and considerable appreciation of the romantic, and met with a warm reception. B. N.

Stephan HERO *Violinist*

Hilda OHLIN *Soprano*

Giuseppe Balestrieri *Tenor*

Ardelle WARNER *Contralto*

Ana DRITTELL *Cellist*

Marianne KNEISEL *String Quartet*

Arthur LOESSER Beryl RUBINSTEIN *Solo and Duo-Pianists*

Mildred HUNT *Flutist*
Marsyas Trio *Flute-Clarinet and Bassoon*

Joyce Barthelson *Conductor*
New York Symphonetta

Dorothy BAKER *Soprano*

Robert CRAWFORD *Baritone*

Myron TAYLOR *Tenor*

Frances HALL
Rudolph GRUEN *Duo-Pianists*

John ROCKWOOD *Baritone*

Biggerstaff-Vollmer *Dancers*

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# FOREMOST MALE RECITALIST WINS NEW YORK CRITICS IN METROPOLITAN DEBUT

GURNEMANZ—Parsifal

" . . . Mr. Kipnis immediately won the favor of his audience. He invested the role with the utmost significance. The richness of his voice made one of several fine attributes of the singer and the dramatic interpreter. The text was admirably delivered; the treatment of the melodic line was that of a true musician . . . one of the most authoritative and sympathetic representations of the character that the Metropolitan stage has seen in recent years. . . . "—*New York Times, January 6,* 1940.

" . . . The Gurnemanz of Mr. Kipnis in 'Parsifal' is one of the most impressive disclosed here in many a day. For not only did the Russian-American basso reveal a vocal plenitude and tonal richness but he invested his music with the wealth of nuance and depth of sentiment which are essential." —*New York Herald Tribune, January 6,* 1940.

" . . . an event of major artistic importance in local annals. . . . The unswerving trueness of his round tones, the nobility of his style, the implication and thrust of his singing were qualities that earned for this latest portrait a place of distinction in the Metropolitan gallery. . . . His long narrative was a masterpiece of tonal declamation. . ." —*New York World Telegram, January 6,* 1940.

FIGARO—Marriage of Figaro

# KIPNIS

BORIS GODOUNOFF

" . . . Mr. Kipnis confirmed the widely entertained opinion that he should have been at the Metropolitan long ago. There are few such basses . . . he proved that he had at his command his old amplitude and richness of voice. His portrayal was the most convincing of this role in recent years. . . . "—*New York Sun, January 6,* 1940.

" . . . his portrayal yesterday was one of those delightful experiences that the auditor gets only too seldom. In describing his performance one could exhaust praising words for his musical approach in a voice of velvet artfully emitted and controlled; a sense of the dramatic that was revealing in the dignity, poignancy and sympathy of an exacting role. . . . "—*New York Journal-American, January 6,* 1940.

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—*New York Times* 1936

"Carreras a noble figure in the music world. Audience vociferous in its appreciation."
—*New York Evening Journal*

"Playing that goes beyond the printed note."
—*New York Herald Tribune* 1937

"Powerful and heroic aspects of her art."
—*New York Times* 1937

"Interpretive authority, a realization of the emotional resources . . . stylistic grandeur."
—*New York Herald Tribune* 1936

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ON TOUR 1940-41

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# *Boston's Midwinter Span Finds 3 Guests at Orchestral Helm*

BOSTON.—Three guest conductors have been at the helm of the Boston Symphony Orchestra during the customary, mid-season leave of Serge Koussevitzky. Two of them were from Europe, the Finnish Tauno Hannikainen, and Nikolai Malko who, though of Russian birth, has for 10 years past lived in Denmark where he is a conductor of the Danish State Radio Orchestra. The third guest was Richard Burgin, the Boston Symphony's able concertmaster who is almost as adept with baton as with bow.

Tauno Hannikainen, one of a musical family, came to Boston under dramatic circumstances. Conductor of the orchestra in Turku, Finland, he was given permission by the Finnish government to leave his duties in the home guard and to come to America for his concert engagements.

His first appearance on the Symphony Hall stage, Feb. 2, was merely the beginning of a demonstration that became, at the end, stamping and cheers.

Mr. Hannikainen divided his program between the music of his countryman, Jean Sibelius, and two classic works—the D minor Concerto Grosso, Op. 6, No. 10, by Handel, and Beethoven's Leonore Overture No. 3. From Sibelius were the tone poem En Saga, the legend for orchestra, Lemminkainen's Homeward Journey, and the heroic First Symphony, in E minor.

In addition to racial authenticity, there was an emotional intensity simply overwhelming. Under his straightforward and forceful treatment, the Beethoven and Handel fared well.

### Malko Conducts

Mr. Malko seemed just the opposite type of interpreter, at his appearances Jan. 19 and 20. He is an able musician, whose readings are meticulous for fine, balanced sonority, polished nuances and general refinements.

His program, which he termed "a program of styles," assembled the Rossini Overture to La Gazza Ladra, the First Symphony of Shostakovitch, the delightful Variations and Fugue composed by Max Reger on the main theme from the first movement of Mozart's "big" piano sonata in A major, and Tchaikovsky's enduring but trivial Italian Caprice.

### Hofmann Is Soloist

To Mr. Burgin fell two sets of concerts, those in the Friday-Saturday series of Jan. 26 and 27, and those the following Monday and Tuesday in the shorter series. At the first two, Josef Hofmann, appearing here as soloist with the Boston Symphony for the first time in 18 years, played the Schumann A minor Piano Concerto. His interpretation was interesting but not moving. Mr. Burgin played in musicianly style the Joyous Overture of the Belgian Marcel Poot (first time at these concerts), and the third symphony of Brahms, and supplied Mr. Hofmann with a splendid orchestral accompaniment.

### Novelty from Brazil

At the Monday-Tuesday concerts, Mr. Burgin again showed his ability as conductor with Mozart's Overture to The Marriage of Figaro, the Brahms Violin Concerto, the waggish "Classical" Symphony by Prokofieff; Don Juan by Richard Strauss, and a Batuque by the Brazilian, Oscar Lorenzo Fernandez. (A batuque is a Brazilian dance, of Negro ancestry.) Mr. Fernandez' music is wild, of jungle primitivism, and very exciting. Albert Spalding, as soloist in the Brahms Concerto, gave a performance alternately fine and disappointing.

### Grainger in Recital

Percy Grainger, the pianist and composer, gave his first Boston recital in several years at Jordan Hall, Jan. 20. To a large and delighted audience he played a miscellaneous program that included some of his own compositions and arrangements.

Nathan Milstein, the capable violinist, has been a recent visitor to Jordan Hall where, on Jan. 21, he offered a rewarding list, the highlights of which were a Vieuxtemps concerto, and sonatas by Vivaldi and Brahms.

A favorable Boston debut was made by Elizabeth Zug, the young pianist, at Jordan Hall, Feb. 3. In works of Bach, Paradisi, Beethoven, Chopin, Brahms and others, Miss Zug impressed both by her powerful technic and her musicianly treatment of the pieces at hand.

The English pianist, Alec Templeton, drew to Symphony Hall Sunday afternoon, Jan. 21, an audience that overflowed upon the stage. Mr. Templeton charmed his listeners with serious music that included Beethoven's Pathetic Sonata, and with his own improvisations and musical caricatures.

### Chamber Concerts

There have been two notable chamber concerts, one by the Boston String Quartet, and one by the Roth Quartet that opened a Jordan Hall series presented under auspices of the Youth Concerts Association. The Boston String Quartet (Harrison Keller, Alfred Krips, Georges Fourel and Alfred Zighera) was heard at the New England Conservatory Jan. 21, in a concert at which the Conservatory's new Museum Room was dedicated. They offered music by Hindemith, Brahms and Haydn.

Wheeler Beckett is program commentator for the Jordan Hall series sponsored by the Youth Concerts Association. The Roth Quartet (Messrs. Roth, Weinstock, Shaler and Edel), presented the theme and eight variations from Mrs. Elizabeth Sprague Coolidge's E minor Quartet and a D major Quartet by Haydn. Avis Bliven Charbonnel was collaborating pianist in the Schumann E flat Quintet.

Isabel French, the gifted Boston soprano, gave another of her enjoyable recitals at Jordan Hall Feb. 1. The tastefully chosen program was typical, assembling as it did music of the first rank, including Schumann's Frauen-Liebe und Leben cycle. Bach, Mozart, Debussy, Ravel, Poulenc, Duparc and Hahn were other composers represented. George Milrood was assisting violinist, and the accompanist was George Reeves.

### Conservatory Orchestra Plays

An interesting program consisting largely of less familiar old music was played by the student orchestra of the New England Conservatory, Wallace Goodrich conducting, at Jordan Hall Jan. 31. Among the pieces were three movements from the Rustic Wedding Symphony of Goldmark, an excerpt from Charpentier's Impressions of Italy, and an entr'acte from the Richard Strauss opera Intermezzo. Cleora Wood, Boston soprano and a member of the Conservatory faculty, was an admirable soloist in arias by Mozart and Charpentier.

Other events during the fortnight have been a Steinert Hall recital by the young Boston pianist, Esther Stein, and a concert by Joseph Wagner's Boston Civic Symphony Orchestra. C. W. D.

## Bach Cantatas Sung in Springfield Cathedral

SPRINGFIELD, MASS.—At Christ Church Cathedral, three cantatas by Bach were recently presented: Sing We the Birth, and In Thee Do I Rejoice, given in part, and For Us a Child Is Born, heard in its entirety. Lucius Edwin Harris, organist and choirmaster, directed his male choir of forty voices. L. E. H.


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*New York Herald Tribune, Town Hall debut*

**Soloist with National Symphony Orchestra**

"She captured her audience not only with her appearance but with her voice which was rich and melodious."—*William Newman, Washington Times.*

"The sincerity of her approach to the music, the musicianly manner in which she projected it, got over to the audience which did not let her go until after three encores."—*Washington Herald.*

**Soloist with Rochester Civic Orchestra**

"Lucille Manners has a clear, true voice of lovely quality which is evenly produced and used with intelligence. Thoroughly versed in the art of vocalization, Miss Manners has an excellent command of interpretive style."—*Rochester Times-Union.*

**In Recital, Webster, Mass.**

"The audience was quickly captivated by the slim blonde singer, who radiated personality and a charm, equalled only by her singing. Her voice, lovely and rich, was enhanced by the sincerity of her approach and melodious tones."—*Webster Times.*

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*—C. W. D., Boston Daily Globe*

" . . . he knows exactly what he wants from an orchestra, and has no difficulty in getting it. Tonally, the orchestra, particularly the woodwind and brass, was at its best yesterday. Mr. Malko has a sensitive ear, alike for the sound of the individual instruments and for their proper blending. Moreover, the **clarity of his reading was extraordinary,** even in the mazes of Reger's polyphony; while **euphony could scarcely go farther.** And what a joy to hear brass that was satisfyingly full and sonorous, yet never blatant!"

*—Warren Storey Smith, Boston Post*

"Mr. Malko **proved himself at once an authoritative and musicianly conductor,** who had clear ideas of interpretation and was able to secure the co-operation of the orchestra. His style of directing is simple and unaffected."

*—L. A. S., Christian Science Monitor*

"Especially impressive was the final fugue, which Mr. Malko projected with a full appreciation of the **richness and vigor** of its many voices."

*—Edward Downes, Boston Evening Transcript*

"He **presented this program in an authoritative and efficient way.** He seemed to get what he wanted from the orchestra."*—Alexander Williams, Boston Herald*

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**CONCERT MANAGEMENT ARTHUR JUDSON, INC., 113 West 57th Street New York**

*Division: Columbia Concerts Corporation of Columbia Broadcasting System*

# Boston Hub of Widely Ramifying Music Life

By CYRUS W. DURGIN

BOSTON.—Musical Boston may be generally termed in a state of healthy activity. The present season appears to be more substantial than any since the blanket of Depression settled down a decade ago. It is not possible, naturally, to back up this assertion with figures; such an appraisal must await the coming of Spring and the season's end.

At any rate, local concert halls have been busy. There have been several outstanding concert series, and a goodly number of miscellaneous events. While debut recitals have never recovered the numerical strength they had in pre-depression days, there are nevertheless a considerable bulk of them during the season. What with visiting and local artists, Boston reviewers have been kept well-occupied since last October.

### Metropolitan Opera Series

As these lines are written, the annual hegira of the Metropolitan Opera is two months away. On the night of March 28, the Metropolitan will begin its seventh consecutive visit to the opera house up on Huntington Avenue. Twelve performances will be given in 10 days.

The town's greatest musical glory, the Boston Symphony Orchestra, is at the peak of what is no doubt the finest period of its history. Serge Koussevitzky is the orchestra's world-renowned conductor; the manager is George E. Judd. Boston Symphony bookings for this season have been many—including the two long and two short series at Symphony Hall; the series at Sanders Theatre, Cambridge; and the customary trips to New York and other cities.

No sooner will the "big" season have ended, than the Pops will resume their attractive lighter fare at Symphony Hall, there to continue for two months. Arthur Fiedler, the capable and very popular conductor of the Pops, also directs the free, open-air concerts given in July on the Charles River Esplanade. These concerts, established by Mr. Fiedler in 1929, are now sponsored by the Boston Symphony.

### Berkshire Festival Plans

The coming Berkshire Symphonic Festival by the orchestra, to be given during three weeks in August at "Tanglewood" estate between the towns of Lenox and Stockbridge, is another important feature of the Boston Symphony season.

This summer the Berkshire Festival will have an important new aspect: the Berkshire Music Center for musical study. Applications for the Music Center are said already to have been received in impressive numbers.

### Recital Courses

At Symphony Hall several artists have been presented under local auspices of George E. Judd — the violinists Heifetz and Menuhin; Alec Templeton, pianist, and a Spring recital by Nelson Eddy is arousing much anticipation.

Aaron Richmond, New England representative for NBC, celebrated in January his 20th anniversary as a Boston concert manager. Mr. Richmond has been very active this season as sponsor of several series and of individual concerts.

His series include such major attractions as Kreisler, Lotte Lehmann, Smeterlin, Rachmaninoff, Mischa Levitzki, Flagstad, Vladimir Horowitz, the Don Cossacks, the Philadelphia Orchestra under Eugene Ormandy, the Jooss Ballet, Argentinita and her Spanish Dancers, John Charles Thomas, duo-pianists Luboshutz and Nemenoff, and Nathan Milstein.

An unusual series just inaugurated by Mr. Richmond is the Chamber Music series at Jordan Hall, in which the Kolisch and Griller Quartets, Busch and Serkin, and the Sanroma-Bedetti-Burgin Trio are to be heard. This series was reported sold out within two and one-half weeks of its first announcement.

Other Richmond concerts have included those by Marian Anderson, George Copeland and Cleora Wood; a second appearance by Mr. Copeland; Vincenz Ruzicka and Celius Dougherty, duo-pianists; Harriette and Jules Wolffers; Busch and Serkin, Catherine Carver and the Boston soprano, Isabel French.

MRS. ANITA DAVIS-CHASE,
Boston manager of the Metropolitan Opera season and of recitals.

Mr. Richmond has not announced plans for the 1940-41 season in detail. A bulletin from him states, however, that he "will again present concerts and courses in Providence, Worcester and Boston. In the latter city Mr. Richmond intends to give a second series of Chamber Music concerts. Mr. Richmond's major series next season will consist of eight events rather than the two series of five events."

Another busy concert manager in Boston is Mrs. Anita Davis-Chase, who is also subscription manager of the Boston Opera Association for the engagements here of the Metropolitan Opera.

Under Mrs. Chase's management are presented the concerts by the Zighera Chamber Orchestra, Bernard Zighera conductor, and a course of lectures by Stanley Chapple.

Other presentations by Mrs. Chase this season are Clara Rabinovitch, Teresa Calamara, Elizabeth Zug, Percy Grainger and Joseph Szigeti.

### Handel and Haydn Schedule

Elizabeth Burt, manager of the famous choral organization, the Handel and Haydn Society, reports great interest in oratorio. This year brings the 125th anniversary of the society, of which Dr. Thompson Stone has for 12 years been conductor. The annual Christmas performance of Handel's Messiah was said to have attracted a capacity audience, and much interest is reported in the coming presentation of Haydn's The Creation on Monday after Easter.

The Boston Morning Musicales, given at Hotel Statler in aid of the Boston School of Occupational Therapy, have been quite remarkable—as usual. The list of artists for 1939-40 bears such distinguished names as Bidu Sayao, Robert Virovai, Elizabeth Rethberg and Ezio Pinza, Mischa Levitzki, Risé Stevens and Richard Crooks, and Lauritz Melchior.

### Yon's Lenten Music

Bimboni's mass, Cor Jesu, and works by Bach for the organ, marked the morning masses at St. Patrick's Cathedral, New York, on Feb. 4, and vespers brought Gregorian and Bach music.


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Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

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*(Chicago Tribune, Edward Barry)*

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*(Chicago Evening American, Herman Devries)*

. . . magnificent fluency . . . playing of the greatest vigor, clarity and skill.
*(Chicago Daily News, Eugene Stinson)*

. . . sensitive and poetic musician.
*(N. Y. Journal American, Grena Bennett)*

. . . technician of comprehensive facility and steady accuracy.
*(N. Y. Sun, Irving Kolodin)*

. . . careful consideration for melodic and rhythmic detail.
*(N. Y. Post)*

. . . resourcefulness and accuracy of technique . . . poetic and imaginative capacities considerable.
*(N. Y. Times, H. T.)*

. . . real inner feeling for the music he played.
*(N. Y. Herald Tribune, R. L.)*

. . . firm tone, a glib technique and considerable resources in matter of tonal coloring.
*(N. Y. World-Telegram, R. C. B.)*

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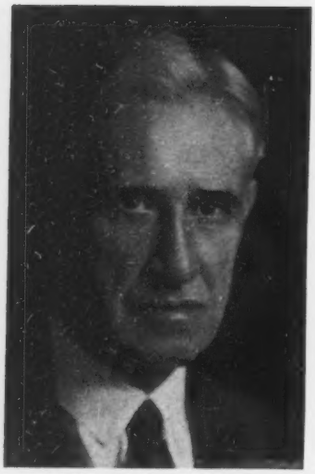

DAVID STANLEY SMITH,
Dean, Yale University, School of Music

By DAVID STANLEY SMITH

NEW HAVEN, CONN.—The musical season in New Haven has so far been very successful. The recently increased interest in orchestral music is shown in the fine response to the efforts of the New Haven Symphony Orchestra, which nowadays plays before audiences of more than 2,000. The Woolsey Hall series of concerts by famous artists and organizations is sold out and more, as has always been the case.

There is no reason to expect any great change in the policy of the University in the field of concert giving for the coming season. The present amount and quality of our concerts seem to be right for this community, and the community responds most satisfactorily. It is, of course, necessary that concerts sponsored by Yale be maintained on a level of dignity compatible with the general aims of a university, and I think that the list of chamber concerts and larger musical events measures up to the standards we all seek to uphold.

## Stamford's Ferguson Library Presenting 10 Concerts

STAMFORD, CONN.—The Ferguson Library, of Stamford, is giving ten concerts this season, the series managed by David Rabinowitz.

The season opened with a concert by Frank La Forge on Jan. 7. Lilian Knowles, contralto, appeared on Feb. 11, with Charles B. Lowe and Ellery Burbank in a recital of music for two pianos. The concert of Feb. 18 will present, Emmeran Stoeber, cellist; Lonny Epstein, pianist, and Mary Hutchison, soprano. On Feb. 25 Quinto Maganini, flutist; Lony Warinka Lyman, pianist, and Alice Stetson Clark, soprano, will be heard. Raymond Randall with an a cappella choir, Dale Bartholomew, pianist, and Maria Latreille, soprano, will perform on March 4. The last concert will feature William O'Shaughnessy, with a wood-wind group, Virginia Duffey, pianist, Josephine Massi, soprano, and Josef Furguiuele with his Choral Club.

# *Providence Has Active Schedule*

By BLANCHE N. DAVIS

PROVIDENCE, R. I.—Concerts are booked in Providence by the Community Concert Association under the Community Concert Service, which brings artists of the front rank under such managements as the Metropolitan Music Bureau, Richard Copley, Haensel and Jones, Charles L. Wagner and the Columbia Concerts. Other groups sponsoring local events are: the Civic Music Association under the Civic Concert Service; Aaron Richmond, of Boston; the Concert Project of the Association of American Colleges, of which Arlen Coolidge is representative for Brown University; Boston Symphony Orchestra, G. E. Judd, manager; the New England Opera Co., Danilo Sciotti, director; the Providence Festival Chorus, and University Glee Club, John B. Archer, director; Monday Morning Musical Club Bureau, Etta E. Hersey, manager; Robert Gray, Mrs. M. Cross Edgren, Mrs. Gilbert Carpenter, and the Mary G. Wheeler School.

Of halls available, there are the Metropolitan Theatre seating 3,000, Plantations Club Auditorium, Churchill House, Froebel Hall, School of Design Gallery and Memorial Hall (though under certain restrictions), Alumnae Hall and Sayles Hall (under certain restrictions), Wheeler School Hall, Hope St. High School Auditorium and Bryant College, Elks Auditorium and somewhat passe Infantry Hall.

### Independent Bookings Increase

The day of the small booking agent is returning. A few flops in the larger concert series will drive people to seek in the field of smaller artists for good material. People desire good music. So many fine artists can now be heard over the radio, audiences have become very discriminating. They are unwilling to have local talent but hereabouts have not the money to engage big artists. Hence the combing of the field for those less well-known. The season augurs well for the hitherto unknown artist of ability. Women's clubs, musical clubs and civic clubs are practically the field for local managers.

Booked for next season are the Griller String Quartet, Poldi Mildner in the Civic Series; the Philadelphia Orchestra, the Mozart Boys' Choir and John Charles Thomas in the Community Concert Series; Alec Templeton and Nelson Eddy. But for the most part bookings have not yet been made for the season of 1940-1941.

## Amherst, Mass., Center of College Association Plan

By S. G. GODING

AMHERST, MASS.—The Association of American Colleges in its work in music, has revolutionized the booking of concert activities from coast to coast in many colleges and universities. It originated here three years ago, and we are still in the forefront of this new kind of concert presentation.

Fifty concerts of exceptional merit are presented each season in this town alone, not to mention more than one hundred more within a radius of twenty miles. The cooperative project between our college, Massachusetts State, Smith College and Amherst College, presented this season an eight weeks' series, a survey of sonata literature, from Bach to Stravinsky, with John Duke, piano and Gilbert Ross, violin.

May will see the second annual College Festival of music with many innovations. The same month, only seven miles away at Smith College there will be a Mozart Festival, which will include the Requiem and the world premiere of the recently found Minuetto of the C major Symphony.

## Smith College Course Over-Subscribed

By WILSON T. MOOG,
Director, Smith College School of Music

NORTHAMPTON, MASS.—In regard to the problems of the local manager of artist attractions for Smith College, I am glad to say that his troubles are few and easily surmountable. Because of the almost universal support of the concert course by the college community and the generous support of local citizens, the course is usually over subscribed.

Out of a course of six concerts, three are usually given by visiting symphony orchestras and three by artists.

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*Drawing by Howard Chandler Christy*

NANETTE GUDE BAYNE

*Dramatic Artist, Composer and Poet.*

As Ophelia in Hamlet she has had several appearances, and is also known as librettist of the operetta, Leading Lady. She has appeared in the Diaz Morning Musicales at the Waldorf-Astoria Hotel (grand ballroom,) with Flagstad and others. Of her as Katherine, in Henry V, a leading journal said "Costumed charmingly, Mme. Bayne displayed a fine stage presence and an excellent characterization. She also gave pleasure in Chinese verse and in poems by Poe. Resounding applause testified to the appreciation of her audience, when she added her own poem, The Dawn; it contains much flight of fancy and was delineated with charming effect."

A recent function given by Mme. Bayne introduced Valdene Condé, child-pianist; Oscar Corriea and Pablo Suarez, Brazilian and Cuban Consuls - general; Dr. Lin Yu-Tang and Professor Chang Tse, Chinese author and scientist, respectively, and Prince and Princess Sagaphi of Persia. Other notabilities present were Princess Alexis Obolensky, Archduke and Duchess Leopold.

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*New York Herald-Tribune*

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"Favorable impression. His playing has the freshness of youth. No disturbing immaturity."

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"Musicianship beyond reproach."

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"Artistic maturity in interpretation and technique. Amazing manly assurance. Playing has crystal pureness and clearness. Beautiful tone. Impressive interpretation of Bach."

*New York Staats Zeitung*

"Newest Violin Sensation Thrills Audience." (Headline).

*Yonkers (N. Y.) Daily Times*

# WILLEM NOSKE

**YOUNG DUTCH VIOLINIST**

## *Hailed in Europe and America*

•

### EUROPE, 1937-39

"Displayed wonderful virtuosity."

*Le Monde Musicale*—Paris

"Showed great versatility and a colorful tone, full of expression. Here is a real artist."

*Bohemia*—Prague

"Distinguished himself by his beautiful genuine tone and faultless technique."

*Lidove Noviny*—Brno, Czecho-Slovakia

"Enormous violin talent; great in his naturalness. Has mature musical gifts. Brilliant technique. Fascinates even a blasé audience."

*Algemeen Handelsblad*—Amsterdam

"Noske gave a very interesting performance of Lalo's Symphony Espagnole. His interpretation was musical and true."

*Le Jour*—Paris

"An artist, worthy of his position on the international concert stage."

*De Telegraaf*—Amsterdam

**TOURING RUMANIA AND NETHERLANDS, APRIL, 1940, WITH ORCHESTRA, RADIO AND RECITAL**

**IN AMERICA THIS SUMMER AND SEASON 1940-41**

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GEORGE PERKINS

RAYMOND

*American Tenor*

***Willimantic (Conn.) Daily Chronicle:***

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# *Pittsburgh Reacts with Optimism*

By RALPH LEWANDO

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More concerts than ever before are scheduled, with public response definitely increasing, although so far as symphonic activity in any city is concerned the usual deficits are bound to accrue.

So far as this salient is concerned, the various organizations sponsoring music events do not plan so far in advance for an ensuing season. So there is less to report than would be the case in other communities of Pittsburgh's size. However, the attitude of managers here is one of great optimism, based on what is transpiring at present.

Herman Passamaneck, executive director of the Y. M. and W. H. A., which for 14 years has presented concerts by major artists in an annual series of five events, states that his organization will "continue the policy of presenting new artists on a non-profit basis in order to stimulate interest in music." The Y's desire to also bring to local notice young artists and give them a deserved "break" is admirable.

### Concert Series Carrying On

The Friends of Music intend to continue their series of four or five events devoted to presentation of the best music in the smaller forms. This group also operates on a non-profit plan.

Blakemore Studio, Atlantic City
MAY BEEGLE,
Pittsburgh concert manager.

Miss May Beegle, dean of local impresarios, will again carry on with a course that will comprise a number of attractions. This will be her 18th season in the concert field. Also under her aegis are the concerts of the Pittsburgh Orchestra Association, which feature visiting orchestras.

Dr. Ernest Lunt and his Mendelssohn Choir of 180 mixed voices will again present three events, one of which may be in collaboration with the Pittsburgh Symphony Society.

Manager Edward Spector of the Pittsburgh Symphony Society states that although there is nothing definite at this time in regard to next year's activities, the orchestra will again give 16 pairs of concerts and also present concerts in the local public and parochial high schools which is made possible by the Buhl Foundation grant. Also, for the first time since reorganization the orchestra will go on tour.

Manager James A. Bortz of the Art Society informs us that the organization's 67th season will feature seven events by noted artists including some new here.

One of these recitals will include presentation of compositions by local composers that have been awarded prizes by the Art Society.

In addition to the foregoing activities the well-patronized free organ recitals of Dr. Marshall Bidwell on Saturday nights and Sunday afternoons at Carnegie Institute and those of Dr. Caspar P. Koch on Sunday afternoons in Northside Carnegie Hall will be continued.

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# MUSICAL COURIER

**Review of the World's Music**
**60th Year**

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NEW YORK FEBRUARY 15, 1940 No. 3005


Have you donated—even as little as one dollar—to the drive for funds with which to help the Metropolitan Opera? Send your contribution at once if you are concerned with the perpetuation of a great musical institution whose existence is seriously threatened.

—o—

We are proud of this issue of the Musical Courier, with the first full presentation that has been made of the work of individual and organized managers and agents in every part of this country. Particularly important, we think, are their personal signed statements published in these pages, and offering many valuable suggestions relating to the business of musical management. The extent of the activities in that field may astonish readers who have not previously been informed of its reach and significance.

—o—

## Blowing One's Horn

Guy Lombardo advocates musical motor horns. He wrote to the Governors of each of our forty-eight States, proposing that the horn as it now exists be banned forever by law, to be replaced by instruments that would play the first four notes of the State's theme song. Guy received thirty-five replies. He tells that Governor Hoey of North Carolina, taking time out from telling the Governor of South Carolina that the interval between drinks was excessive, wrote in that Signor Lombardo has "got something here." John E. Miles, Governor of New Mexico, said he would particularly favor such a plan for cars and trucks passing the executive mansion about 2 A. M. A. Harry Moore, Governor of New Jersey, looked on the idea as "not a bad one. For instance I noticed in the line on my right, while recently traveling to Sea Girt, a car from Massachusetts, one from North Carolina, one from Connecticut, two from Pennsylvania, three from New York, one from California, and one from North Dakota. Imagine what a delightful sound would emanate from them if they all started to play their State songs."

The Governor of Texas couldn't be bothered, but referred the matter to his State Safety Commissioner, Webster Peirpont, who spoke favorably of the idea of The Eyes of Texas Are Upon You for a theme song and closed with the suggestion that All Alone might do fine for the State of Maine.

—o—

## A Chance to Help

A highly constructive musical endeavor in New York is that of the National Orchestral Association, which trains young instrumentalists symphonically through public experience with its annual series of major concerts.

The complete success of the undertaking (expertly conducted by Leon Barzin) has been demonstrated by the fact that our leading orchestras regularly engage players from the National.

Brilliant concerts of the National were its concerto series, started a few seasons ago when the late Ossip Gabrilowitsch cooperated in performing all the chief works for the keyboard in that form. Mischa Elman followed with a like service for the violin repertoire. The present season is culminating the course with the double and triple concertos interpreted by leading soloists.

The National Orchestral Association, non-profit making and sustained by low-priced subscriptions, needs some additional subscribers in order to carry on. No worthier medium appeals to the idealism and generosity of New York music lovers.

—o—

## Variations

*(Continued from following page)*

Simon and Schuster, the most enthusiastic and understanding publishers of books on music, have just issued Deems Taylor's latest collection of essays, entitled The Well-Tempered Listener. It is too delectable a book to tell you about in detail at this moment (I have regaled myself with only several chapers so far) but I can say that you will miss some highly instructive, breezily informal and exceedingly witty writing if you don't give time to reading this delightful Taylor publication.

◆ ◆ ◆

Press hour brings to this desk The Chamber Music of Brahms, second of the handsome set of volumes put out by Longmans, Green and Company, and called Longmans Miniature Arrow Score Library. (The first was The Chamber Music of Beethoven, reviewed in Variations a short time ago.)

Edited and devised by Albert Wier, these scores employ his well known Arrow System through which any one able to read music is helped in following the thematic progress of the compositions.

Seventeen works are in the Brahms collection, including three piano trios, the horn trio, clarinet trio; three piano quartets; three string quartets; piano quintet, two string quintets, clarinet quintet; two string sextets. In addition there are terse analytical notes, lists of phonographic recordings and books relating to the chamber music of Brahms.

No publications of a similar kind have ever appeared before, and their useful importance for all classes of music practitioners and devotees can hardly be overemphasized. Future volumes soon to be on the market are the chamber music of Mozart, Haydn, Schubert; chamber suites and concerti grossi; and miscellaneous chamber works. It might be added here that the scores of the compositions in each book would cost five times as much if purchased separately. The price of an Arrow volume is three dollars.

◆ ◆ ◆

At least some important advances have been made in the music life of America since the olden days. Conductors no longer come on the stage wearing white gloves, and bell-ringers and players on the rims of glasses are not listed on the same programs with great singers and instrumentalists. Also, piano houses do not place their advertising signs on their instruments at concerts; press agents have developed into publicity directors; prima donnas rarely are robbed of jewels or lose pet dogs; no successor to Ole Bull performs fiddle pieces imitating barnyard sounds or the roar of the Niagara waters; elocutionists have given up reciting How Ruby Played the Piano; and American soloists and composers are actually believed to have an appreciable degree of ability.

Cartoon by Edgar Allen, Jr.

"—But I didn't say she SANG beautifully. I said she was a BEAUTIFUL singer!"

◆ ◆ ◆

The first fatality of 1940 in this department, is the receipt of the attached, from B. F., of Cedar Rapids, Iowa: "If Lohen grins, why does Rosenkava leer?"

◆ ◆ ◆

This is the spot too, for Mrs. Therese A. Strauss' communication from Cincinnati: "The following *bon mot* made by Miss Gertrude Englander, pianist and teacher of our city, was overheard at a concert by the Adolph Busch Trio for the Matinee Musical Club, at which Emanuel Fuermann substituted for Herman Busch. Miss Englander said, 'Don't you think that a Feuermann is worth two in the Busch?', and gave her own answer, 'Serkingly.' P. S. No slur on Mr. Busch, who to my knowledge has never been heard in Cincinnati."

◆ ◆ ◆

In the radio trade, Danton Walker informs in the Daily News, daytime serials are known as "soap operas."

◆ ◆ ◆

"I am glad," the mother of Thomas Dewey, New York's District Attorney is quoted as saying, "that my son did not stick to his music but entered politics. It is a much nicer career being a lawyer. I think he can do more good as a lawyer than as a musician." The polls are now open for voting on the question.

◆ ◆ ◆

A dearth of composers in America? Radio Guide has just closed its $200 prize contest for the best song of a type that paper calls "semi-classic." Over 1,000 examples were submitted, fifteen being outstanding and causing careful consideration before the winning one could be conscientiously selected. Its composer, James Balfour Carlton, of Joplin, Mo., is blind.

◆ ◆ ◆

Could not Walt Whitman, were he alive today, revise his famous phrase to "I Hear America Composing"?

◆ ◆ ◆

We have had some misfortunes with printers' imps, and live in constant fear that some day when the Musical Courier writes about Charpentier's Louise, the "i" might be omitted in the title of the opera.

# VARIATIONS

## By Leonard Liebling

There is no need to point out the nature or significance of this issue of the Musical Courier to anyone who has looked through its pages. However, the contents should astonish those who have been listening too trustingly to the calamity howlers and whisperers spreading the tidings that "musical business is practically dead throughout the country, except for a few topnotch box-office attractions." They give as their reasons, the financial crashes of 1929-30, the Great Depression, the popularity of radio with its free musical offerings.

Of course the picture is an untruthful one, and belongs in the category of the fictions that have America on the brink of a labor revolution, of being ruined by the President, and (unless it goes into the European war) falling into the hands of Germany-Russia-Japan, and succumbing either to Nazism, Communism, Socialism, or all three.

Part of the panicky gossip about music has come from amateur impresarios and the smallest fry among the professional managers, because both kinds discovered that American audiences would rather be charged a proper price to hear real artists, than pay a pittance to be bored by mediocrities. Also, the modern system of some managerial corporations, to organize and centralize public musical entertainment, has aroused opposition in some places where the standardized courses interfere with previously established undertakings. The bulk-selling organizations have not however succeeded in eliminating the competition of legitimate independent managers. Many of them are doing better business than ever before, even though an individual effort here and there has been stifled. In numerous such cases, the failure was caused as much by lack of knowledge and poor judgment as by any outside restraint of competition. Most musical communities now enjoy greater opportunities than when the former loose and haphazard managerial methods prevailed. The retail independents have learned profitably from the wholesalers. All told, the reputable individual manager who has a following and furnishes the best artistic material finds no difficulty in maintaining himself against the large combinations. All over the country are such independent managers (as the news and advertising columns of the Musical Courier show with this issue) who do good and even flourishing business.

◆ ◆ ◆

Waves of poor attendance are frequent in every form of entertainment, and should not be mistaken for a permanent condition. Not only concerts and opera receipts go into a decline at times, but also those in the theatre, movies and radio. Our orchestras have annual troubles in raising maintenance funds, the large music schools and best private studios run into shortages, and even the Metropolitan Opera House, with no real competition, at present is compelled to ask the public for supporting donations. Nevertheless, no one could honestly believe that concerts will be discontinued, theatres and film houses closed, orchestras abandoned, music teaching discontinued, and the Metropolitan Opera thrown into the scrap heap.

No goodwill, personal juggling, or organized managerial pressure is able just now to provide engagements for every musical performer or group, any more than universal employment is being found for jobless persons in other fields of work. On the whole, conditions in music have improved considerably during the past two seasons or so, and are getting better from day to day; and in saying that, the wish is not father to the thought with the present writer. He knows from the data that filters through this office, that the statement is correct. The lot of innumerable musicians has been bettered under the managerial forces now active, and the various organizations started of recent years to protect soloists, composers, conductors, and ensemble groups.

The Musical Courier itself, like all other publications, has passed through strenuous days, but emerges with increased activity, resources, progressiveness, and confidence for the future. It is our hope that our own example and the foregoing sincere words may inspire confidence also in every one else concerned with music in America. On then, with the rest of this season's high doings, and bumper bookings for the season of 1940-41!

◆ ◆ ◆

For the peak of confidence, there is Hitler announcing that the Bayreuth Festival will be resumed next August. Have you secured your tickets?

◆ ◆ ◆

Of all the European patriotic propaganda deluging the world recently these days, the champion effort comes from Paramé, France, the clipping being sent by our former Paris correspondent, Frank Patterson. He found it in an English daily newspaper whose name he cannot remember, and says, "At least the caption was truthful—'Dep't. of Propaganda'":

It is not admitted by Gnome Goebbels and is, therefore, an established fact that Richard Wagner, the famous German composer, owed his greatest success to W. G. Grace, the English cricketer and wet bob.

"Why don't you take a cold tub in the morning, man?" W. G. Grace once said to him. "You'll feel all the fitter and less foreign for it."

So Wagner, who happened to be a "good sport" and willing to try almost anything once, took a cold tub, and that afternoon when he conducted Die Walküre his hand shook so violently that the orchestra could not keep pace with him.

"Hi! Steady on, Wagner!" whispered the first violin. "Not so fast, if you please!"

"I c-c-c-can't h-h-help it!" stammered poor Wagner through chattering teeth. "T-that c-c-confounded c-c-c-cold tub's f-frozen me s-s-stiff!"

Naturally, when the "boys" realized his plight they rallied round Wagner and fiddled for all they were worth, and that is how an Englishman and a cricketer put that tremendous shivering effect into the now famous "Ride."

◆ ◆ ◆

Harl McDonald, composer, and manager of the Philadelphia Orchestra (there's an idea that refutes some of our previous beliefs), played a lovely prank on his theory pupils at the University of Pennsylvania recently. He had told them that a modern composer should be able to write too in the style of the past, and advised them to study it by listening to the next concert of the orchestra, which was to feature a Miniature Suite by John Christopher Smith, "a pupil of Handel." The work had due performance and won a success, even from the Philadelphia critics. Who was J. C. Smith, they wondered? Out came the truth from McDonald. The Suite was his own.

◆ ◆ ◆

Speaking of critics there was this in the Miami Herald-Telegram last month:

Rita Ponsette, soprano, is one of the highlights of the entertainment at the Swiss Chalet, on Palm Island. Miss Rose Stevens, a cousin, appeared in the Metropolitan Opera early this year, and it is expected that Miss Ponsette will follow in her footsteps. She has studied under Estelle Leibling, who made her debut at Carnegie Hall last year.

The information is quite correct with the exception of some trifling facts. The cousin's first name is Risé, she made her Metropolitan debut last year, Miss Ponsette is not yet being considered as a member there. Miss "Leibling" spells her name Liebling and did not effect her debut last year or any other year at Carnegie Hall, but first trod the concert platform at the Singakademie in Berlin (and the operatic stage in Dresden). If I were to say when that was, she might never speak to me again.

◆ ◆ ◆

Artur Rubinstein and Alexander Brailowsky went apartment hunting in New York, trying to get living quarters near each other. They found one that appealed to Rubinstein, who asked the old maidish agent the rental price. It was satisfactory, and Rubinstein remarked to his friend, "This large room is where I could put the piano, over there in that corner."

"We don't allow much piano playing," informed the lady.

"Oh, I'm only a beginner," said R., "and besides, I play very softly—timidly, you know?"

The adjoining chamber prompted him to remark that it would make a suitable one for the two children.

"We don't allow children," came the alarmed protest.

Then Brailowsky spoke up. "You see, Artur, I always told you not to have children, but to stick to dogs, the way I do."

"Well, we don't allow dogs either," was the agent's clincher.

Whereupon the two pianists fell weeping into each other's arms.

◆ ◆ ◆

In reviewing H. L. Mencken's new book, Happy Days, Richardson Wright says in the New York Times that the author late in his teens composed ten sonatas for piano, and adds "One suspects that he could easily have slid into the role of a baffled Beethoven."

◆ ◆ ◆

Bob Ripley, of Believe-It-Or-Not fame, tells me that he has heard a Cincinnati woman sing a whole song with her lips taped tightly together. I could not help informing him that I have heard more than a few singers who sound exactly like that.

◆ ◆ ◆

My latest travel bulletin from Carleton Smith is the appended with some real news:

Club Union, San Jose, Costa Rica,
Jan. 20, 1940.

Dear Variations

I am getting nearer the 40th parallel and am looking forward to being in New York soon.

I spent New Years with Manuel de Falla in the Sierras near Carloz Paz, Cordoba, Argentine. He is busy sketching his latest work, Atlantida, a full length spectacle, soloists, chorus, etc.

The inclosed picture is not too clear, but you might nevertheless like to show Musical Courier readers how the great man—I mean de Falla—looks these days. . . .

(*Continued on preceding page*)

Critic and Composer

# Somebody Told

Simon, ever with one ear to the ground, detected the fact that non-diplomatic circles in the Nation's capital were buzzing a few days ago during the week's visit of the San Carlo Opera Company. It seems that following the performance of Madam Butterfly, starring the little Japanese soprano, Hizi Koyke, the wife of the Japanese ambassador, Mme. Horinouchi, went backstage to pay her respects.

Hizi, it seems, knew her way around diplomatically as well as musically. Hence, she made a deep curtsy, her face first expressing deep humility. The curtsy over, Hizi came up with something that bystanders said was a "coo."

During the rest of the week, all sorts of explanations were offered of the coo. Some said it meant "Thanks for the flowers," while Carlo Peroni, the conductor, said it wasn't a coo at all, but an "ah!" And there you are.

* * *

Cocktail parties, teas and affairs of various kinds have been plentiful in the last few weeks. Jan. 20 Pauline Koner, a very modern dancer, and Fritz Mahler, her husband and conductor of opera and orchestra, had a cocktail party at their New York studio. The following evening Edith Stetler gave a birthday celebration for Frederick Schlieder. The Doctor entertained with some unusually fine improvisations on the piano. Following her debut at the Metropolitan in Mignon on Jan. 26 Jean Dickenson was feted by members of the opera, concert, radio and managerial fields at a reception given her by Mr. and Mrs. Charles Frueauff.

## Mu Phi Epsilon to Hold Convention in Cincinnati

The twenty-sixth national convention of Mu Phi Epsilon will be held at the Gibson Hotel, Cincinnati, June 28, 29, 30 and July 1, 1940. For this gathering, which will undoubtedly be the largest in the history of the organization, there will be especial interest in that the sorority was founded at the Metropolitan College of Music, Cincinnati, Nov. 13, 1903. The founder, Winthrop S. Sterling, was at that time head of the Metropolitan College. Now in his eightieth year, the "Home-Coming Convention" will honor him and the co-founder, Elizabeth Mathias Fuqua, now living in Greeley, Colorado. The East Central Province will be the hostess-group. Mrs. Charles M. Geiser, former National Secretary, is chairman of the Convention Committee.

Bertha Marron King, National president of Mu Phi Epilson, is again en route westward to inspect sorority chapters in the West Central and western portion of the East Central provinces. Mrs. King's trip will take her to Mu Tau Chapter, University of South Dakota at Vermillion; Phi Zeta Chapter, Morningside College, Sioux City, Iowa; Omega Chapter, Drake University, Des Moines; Des Moines Alumnae Chapter; Mu Alpha Chapter, Simpson College, Indianola, Iowa; and Mu Psi Chapter, Coe College, Cedar Rapids, Iowa.

In Minneapolis, where Mrs. King resides, the sorority maintains headquarters for the executive department at the MacPhail School of Music. Here an exceedingly busy routine keeps Mrs. King on a "full time schedule" for the sorority and the many activities which she supervises.

## Josef Wagner on Tour

Josef Wagner, composer-pianist, began a tour last month which will include Texas, Illinois, Missouri, Wisconsin and the Eastern district. He will give a program devoted entirely to his works in Philadelphia, and will appear in varied programs in Bloomsburg, Greensburg and Pittsburgh, Penna. His string trio was performed on Jan. 11 at Carnegie Chamber Music Hall, New York, and he will appear on Feb. 25 with the New Friends of Music, Town Hall, New York, in a Mozart program. Last month Mr. Wagner toured with Cecil Leeson, saxophonist, in Ohio and Indiana.

Cartoon by Edgar Allen, Jr.

**Local Manager** — "D'you call this an attraction? I need a big, handsome, VOLCANIC type of man!"

## NEW YORK CONCERT ANNOUNCEMENTS

*(M) Morning; (A) Afternoon; (E) Evening.*

**Thursday, February 15**
Philharmonic-Symphony Society, Carnegie Hall (E)

**Friday, February 16**
Philharmonic-Symphony Society, Carnegie Hall (A)
Drozdoff Piano Trio, Town Hall (E)
Boston Symphony Orchestra, Carnegie Hall (E)

**Saturday, February 17**
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Isaac Stern, violinist, Town Hall (A)
Rose Book, soprano, Town Hall (E)

**Sunday, February 18**
Philharmonic-Symphony Society, Carnegie Hall (A)
Primrose Quartet, Town Hall (A)
New Friends of Music (Gordon Quartet and Augustin Duques, clarinetist), Town Hall (5:30)
Tito Schipa, tenor, Carnegie Hall (E)
American Ballad Singers, Town Hall (E)

**Monday, February 19**
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Ethel Bartlett-Rae Robertson, duo-pianists, Town Hall (E)
National Orchestral Association, Carnegie Hall (E)

**Tuesday February 20**
Ted Shawn Dancers, Carnegie Hall (E)
Clyde Keutzer, tenor, Town Hall (E)

**Wednesday, February 21**
Bruce Benjamin, baritone, Town Hall (E)
Ted Shawn Dancers, Carnegie Hall (E)

**Thursday, February 22**
Lilian Knowles, contralto, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Kerstin Thorborg, contralto, Town Hall (E)

**Friday, February 23**
Philharmonic-Symphony Society, Carnegie Hall (A)
Dorothy Minty, violinist, Town Hall (E)
Ted Shawn Dancers, Carnegie Hall (E)

**Saturday, February 24**
Webster Aitken, pianist, Town Hall (A)
National Orchestral Association, Carnegie Hall (A)
Egon Petri, pianist, Town Hall (E)
John Marcellos, bass, Carnegie Hall (E)

**Sunday, February 25**
Philharmonic-Symphony Society, Carnegie Hall (A)
John Charles Thomas, baritone, Town Hall (A)
New Friends of Music (Gordon Quartet, Leonard Shure and Josef Wagner, pianists, Leon Barzin, violist), Town Hall (5:30)
Carin Carlsson, alto, Town Hall (E)

**Monday, February 26**
Gil Valeriano, tenor, Town Hall (E)

**Tuesday, February 27**
Coolidge Quartet, Town Hall (E)

**Wednesday, February 28**
Argentinita and Ensemble, Carnegie Hall (E)
Dorothy Maynor, soprano, Town Hall (E)

**Thursday, February 29**
Philharmonic-Symphony Society, Carnegie Hall (E)
Leona Flood, violinist, Town Hall (E)

**Friday, March 1**
Philharmonic-Symphony Society, Carnegie Hall (A)
Ruggiero Ricci, violinist, Carnegie Hall (E)
Durieux Chamber Ensemble, Town Hall (E)

**Saturday, March 2**
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Guiomar Novaes, pianist, Town Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

**Sunday, March 3**
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music (Budapest Quartet, Mischa Levitzki, pianist, Arthur Berv, horn, Roman Totenberg, violinist, Milton Katims, violinist), Town Hall (5:30)
Josef Hofmann, pianist, Carnegie Hall (E)
Jascha Bernstein, cellist, Town Hall (E)

**Monday, March 4**
Philharmonic-Symphony Society, Young People's Concert, Town Hall (A)
Stanley Hummel, pianist, Town Hall (E)

**Tuesday, March 5**
Philadelphia Orchestra, Carnegie Hall (E)
Fordham Glee Club, Town Hall (E)

**Wednesday, March 6**
Beveridge Webster, pianist, Town Hall (E)

**Thursday, March 7**
Philharmonic-Symphony Society, Carnegie Hall (E)

**Friday, March 8**
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcel Hubert, cellist, Town Hall (E)

**Saturday, March 9**
National Orchestral Association, Carnegie Hall (A)
Evelyn Swarthout, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Helvetia Männerchor, Town Hall (E)

**Sunday, March 10**
Suzanne Sten, mezzo-soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
Maro Ajemian, pianist, Town Hall (E)

**Monday, March 11**
Artur Rubinstein, pianist, Carnegie Hall (E)
Povla Frijsh, song recital, Town Hall (E)

**Tuesday, March 12**
Fritz Kreisler, violinist, Carnegie Hall (E)
Philharmonic-Symphony String Quartet, Town Hall (E)

**Wednesday, March 13**
Philharmonic-Symphony Society, Carnegie Hall (E)
Kirsten Flagstad, soprano, Town Hall (E)

**Thursday, March 14**
Boston Symphony Orchestra, Carnegie Hall (E)

**Friday, March 15**
Philharmonic-Symphony Society, Carnegie Hall (A)
Marcus Gordon, pianist, Town Hall (E)

# I SEE THAT

Eady Arendt, soprano, and Leon Rothier, bass-baritone, shared a program on WQXR recently. She was heard in arias and songs by Meyerbeer, Mozart, Rubinstein and Dalcroze.

* * *

Louise Jenkins, soprano, has originated Historical Song Pictures comprising painting, poetry and music.

* * *

Arthur Kent, baritone soloist at St. Thomas P. E. Church, New York, has appeared in opera and oratorio during the season.

* * *

The Verdi Club Celebrity Breakfast, recently, at Hotel Shelton, New York, featured Arthur Proctor, Mrs. Henry Willis Phelps, Erica May Brooks, and others.

* * *

Adele Rankin conducted the People's Civic Chorus of Jersey City in Messiah at Lincoln High School. An audience of 2,000 heard the chorus and Virginia Blair, Florence Hendrickson, John Jameson, Raymond O. Hunter and William Mowery, soloists. Accompanists were Harold F. Waters, organ, and Esther Ostroff, pianist.

* * *

Lilias Mackinnon, English pianist and author, now a member of the faculty of Dominican College, San Rafael, Cal., performed an all-Russian program there last month.

* * *

Hazel Griggs, pianist and teacher, addressed a recent meeting of the New York Guild of Oxford Piano Teachers on Experiences in Ten Years of Adjudication.

* * *

Carrie Overton, pianist-composer, was represented by a manuscript work, a Canon for three bassoons, at the Composers' Forum-Laboratory in the Juilliard Auditorium.

* * *

Helen DeW. Jacobs' piano pupil, Cathleen Whitnell, was soloist at the Jan. 5 meeting of the New York State Women's Club, at Sherry's, New York, Florence Foster Jenkins presiding. Miss Jacobs plans a pupils' recital at the Waldorf-Astoria on April 7.

* * *

Hunter Sawyer conducted the Washington Heights Oratorio Society, New York, in Fort George Presbyterian Church, on Jan. 12 in Gaul's The Holy City. Soloists were Gladys Tandler, Mary L. Beltz, Howard Latimer, Douglas Hancock and Victor Felicia and Geraldine Ruegg, harpist.

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1. Applicants should be of American or Canadian citizenship, or they must have applied for American citizenship and secured first papers.
2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1940. Applications must reach the school before July 1, 1940.

A few Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

For further information address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

# Philadelphia Plans Generously for 1940-41 Season

By MARGARET M. CODDINGTON

PHILADELPHIA—The managers of Philadelphia have made generous plans for 1940-41.

Harl McDonald, manager of the Philadelphia Orchestra, reports that in the coming season the orchestra will play 138 concerts over a period of 32 weeks, commencing Oct. 1, 1940, and ending on May 11, 1941. Of this total, 72 to 75 of the engagements will be played in Philadelphia and 66 or 68 in other cities. The concerts here will consist of 28 Friday-Saturday pairs; 6 Youth; 10 Monday evening concerts, with the possible addition of 3 concerts for children under 13 years of age.

Outside Philadelphia there will be the regular series of 5 concerts in Washington, 6 in Baltimore and 10 in New York. Tour engagements will range from New England down the Atlantic Seaboard as far as Atlanta, Ga., across the deep South to New Orleans and up the Mississippi Valley to Toronto, Can. Also there will be one week of tour in the Middle West (as far as Chicago) the week of Oct. 28. The longer tour will commence at the close of our local season, beginning April, 21 and covering three weeks.

Mr. McDonald said the much talked-of South American tour is entirely in Mr. Stokowski's hands.

### Robin Hood Dell Series

The Robin Hood Dell Summer concerts of the Philadelphia Orchestra in Fairmount Park will again operate under the presidency of Samuel R. Rosenbaum, vice-president of the Philadelphia Orchestra Association, who did such yeoman work last season in raising nearly $35,000 "to save the Dell for Philadelphia." William K. Huff, Executive Director of the Philadelphia Forum, will again be the manager. The 1940 season of 40 concerts will open on June 18, with opera and ballet on Monday and Tuesday nights, symphony concerts on Wednesdays, soloists on Thursdays and popular concerts on Fridays. Saturdays and Sundays will again be held open for possible postponements because of bad weather.

Mr. Huff said the Philadelphia Forum season suffered somewhat from the delayed arrival of some European artists and lecturers and non-arrival of others. Among the music events which the Forum had presented up to the end of January are: recitals by Robert Virovai, Alexander Kipnis, Marjorie Lawrence, the Jooss Ballet and Kirsten Flagstad with the Boston Symphony, Robert and Gaby Casadesus, the Philadelphia Award with the Curtis Symphony Orchestra, the Philadelphia Opera Company in Strauss' "Fledermaus," Argentinita and her Spanish Ensemble, the Comedian Harmonists, Jan Smeterlin. Others are still to come.

The Forum also presents an extensive program of plays, lectures and discussions on varied subjects, all in the Academy of Music. Dr. Charles E. Beury, president of Temple University, is president of the Forum.

Photo by Wm. Shewell Ellis

WILLIAM K. HUFF,
executive director of the Philadelphia Forum and manager of the Robin Hood Dell Concerts.

### Emma Feldman Concerts

Emma Feldman has for six years managed an All Star Concert Series, which has brought outstanding artists.

"I have a grand array of noted artists lined up for next season and I don't believe that ever in the history of music did one short series of only five events give all top-notchers, as we do on this Series," she said. "We have added the word Philadelphia to the title, because it is a Philadelphia Series. I feel certain that these concerts have made many new music lovers, and they have certainly upheld the high artistic standard we have set for ourselves. Philadelphia wants none but the best—and the best is what we should get. In the six years that the Series has existed, we have brought Lawrence Tibbett, Lotte Lehmann, Kirsten Flagstad, Jascha Heifetz, Yehudi Menuhin, Iturbi, Josef Hofmann, Angna Enters, and of course the artists on this season's schedule, and many others. Those in this season's series were the Ballet Russe, Heifetz, Marian Anderson, Vladimir Horowitz, the Philharmonic Symphony Orchestra with Helen Traubel as soloist. For next season our prices remain unchanged, and there will be only five events as usual.

"There will be no increase in the number of concerts, nor in prices, as we want everyone to be able to attend, and we want to make more and more music-lovers for this city, so that we can help support the Orchestra and others here. The Series for next season will be announced on March 14."

### La Scala Opera Reports Gains

From Francesco Pelosi, general manager of the Philadelphia La Scala Opera Co. we received the following survey of the booking situation:

"The outlook for next season is very good. We have many applications for subscriptions from new people, in addition to the subscriptions we already have this year, which we are assured will be renewed. This season in comparison with last season is 35 per cent better. I am sure next season will surpass this. Audiences still prefer the most popular operas such as Aida, Traviata, Rigoletto, Carmen, Madam Butterfly, La Boheme, Cavalleria and Pagliacci, Tosca, Faust Tristan and Isolde, Die Walküre, and Die Meistersinger only with a strong cast.

"The interest in singers is first tenors, then sopranos, baritones. Arrangements for bookings this year are uncertain as yet, but plans for Reading, Allentown, Harrisburg, Pittsburgh, and Richmond are underway. We believe our tour for next year, will be extended to quite a few additional cities. Business has been much better for the past two or three years than since 1928.

"I believe there has grown up a stronger appreciation for operas than there has been for quite a few years," Mr. Pelosi continued. "We had to turn away 700 people for Rigoletto, and for Traviata 500 for the cheaper seats. I believe that cities with a good population should have an opera company or a season of opera planned every year with good singers, chorus, orchestra, scenery, conductors. It is the smaller companies that give fine artists their first chance and builds them up. I think that all the opera managers should join together and exchange their points of view and help each other. They should avoid playing in the same city and should never travel the same route. They should be able, through unions or government, to set a standard for good opera. They should get together and induce Congress to subsidize opera, together with aid from civic-minded citizens, as is done in Europe. Problems in the business of bookings are a little more difficult now because many of the local concert chorus managers are tied up with the Columbia and National in New York, making it necessary to form committees of civic-minded citizens to get guarantors."

Photo © Bachrach

EMMA FELDMAN,
concert manager of Philadelphia

### Philadelphia Opera Presenting Young Singers

C. David Hocker, president and general manager of the Philadelphia Opera Company, has been doing a fine piece of work with this new opera group, which is giving young singers such excellent operatic experience.

"The outlook for the Philadelphia Opera Company next season is very bright and we have every reason to believe that we will be able to present a series of operas here in Philadelphia," he said. "The interest that has been shown in our performances to date, we feel justifies our making plans for next season.

(*Continued on page 86*)


**SIX FRENCH FOLK SONGS**

*Compiled with historical and interpretative notes by*

**LOUISE ARNOUX**

| | |
|---|---|
| 1 Joli Tambour | Accompaniment by HAROLD HENRY |
| 2 La cigale et la fourmi | " " " " |
| 3 La Legende de Saint Nicholas | " " " " |
| 4 Lorsque j'étais jeunette | Accompaniment by BERNARD GABRIEL |
| 5 Ma Lison | Acccompaniment by N. KOTIK |
| 6 La Chanson de la Vigne | " " " " |

*Published by*

**THE FRENCH FOLKLORE SOCIETY, 103 Park Avenue, New York**

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*— London Observer*

# SIGURD RASCHER

The Only Saxophone Soloist to Have Performed with the Boston Symphony and the New York Philharmonic Orchestras.

BOSTON GLOBE: "In the hands of Mr. Rascher it (the saxophone) is agile as a coloratura soprano and more accurately pitched, producing a silken tone that varies from a horn quality in the lower register to a flageolet sweetness at the top. The smoothness and speed of Mr. Rascher's extraordinary technic and his musicianly phrasing, must have been a revelation to most of the audience."—October 21, 1939.

•

BOSTON POST: "Since Mr. Rascher's technical facility is no less remarkable than his command of tonal resource, he may be set down as a virtuoso of the first rank and, withal, a musician of taste and sensibility. Small wonder that he was so enthusiastically received." —October 21, 1939.

•

BOSTON EVENING TRANSCRIPT: "Mr. Rascher had not played a dozen bars of Debussy's Rhapsody before it became evident that he was a sensitive artist, capable of giving the saxophone a greater range of color, dynamics and pitch than we had supposed possible."—October 21, 1939.

•

BOSTON HERALD: "Mr. Rascher is no ordinary player. He is indeed a virtuoso who is also musical and plays with a fine quality of tone." —October 21, 1939.

NEW YORK TIMES: "Mr. Rascher opened his schedule with his transcription of Handel's third sonata for violin or flute and in the four movements of this fine work at once demonstrated his expert musicianship and superior command of the resources of his chosen instrument. The initial adagio, most poetically conceived in an interpretation truly Handelian in style and spirit, exhibited the smoothness of tone, skill in dynamic gradations and crispness of phrasing that characterized all of the artist's endeavors. The two allegros of the sonata were delivered with fascinating lightness and decided rhythmic charm. A faulty reed raised havoc with the Largo movement. But after replacing it off-stage, Mr. Rascher played this section of the Sonata with an expressiveness that matched that of the initial slow division of the work. As knowingly set forth were the introductory Sinfonia of the cantata, "Weinen, Klagen," by Bach, originally for oboe d'amore and strings, and the Variations on a Gavotte by Corelli."—January 8, 1940.

•

REPERTOIRE: Orchestral, Recital, Chamber Music (Written for and dedicated to Sigurd Rascher), Jacques Ibert—Alexander Glazounoff—Paul Hindemith—Eric Coates—Erwin Dressel—Lars-Erik Larsson—Sven-Erik Tarp—Jorgen Bentzon—Frank Martin—Werner Glaser—Fred Swain—Edmund v. Borck—Karel Reiner—Adolph Busch—Hugo Kaun—Wolfgang Jacobi—Ernst Lothar von Knorr—Slavko Osterc.

Mr. Rascher has made his own arrangements of works by Handel, Bach, Rameau, Martini, Leclair, Marcello, Corelli, Pugnani, etc.

**Management: THE GUILD FOR MUSICIANS, 113 West 57th Street, New York, N. Y.**

# Philadelphia Organizations Show Growth

Photo by Kennard-Pyle Co., Wilmington

**JULIA E. WILLIAMS,**
president of the Matinee Musical Club, Philadelphia.

*(Continued from page 84)*

The audiences seemed particularly to enjoy the opera that was given in English, The Marriage of Figaro, and this justifies our belief that opera should be given in English when and if there is an adequate translation."

All performances of the Philadelphia Orchestra, Philadelphia Forum, All Star Concert Series, and of both opera companies, are given in the Academy of Music.

### Bach Festival Plans

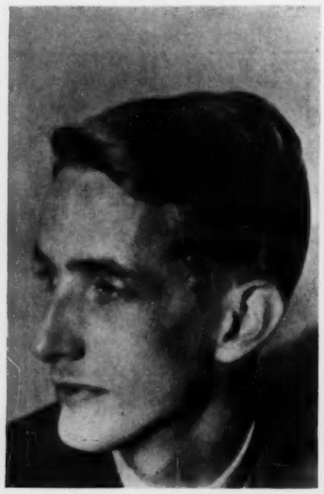
William E. Smith is assistant project head in charge of programs for the Penn. WPA. Symphony Orchestra and also executive secretary of the Philadelphia Bach Festival Association. This organization, Henry S. Drinker President, James Allan Dash, musical director, has announced its second annual Bach Cantata Festival to be given May 3 and 4 at St. James' P. E. Church, with a festival chorus of 150 singers, orchestra of about forty, twelve soloists, organ and harpsichord. Among the soloists will be—Barbara Thorne, Florence Kirk, Mrs. Haufstadter, sopranos; Virginia Kendrick, Anne Simon, Veronica Sweigart altos; George Lapham, Steuart Wilson, Harry Danner tenors; Mark Dawson, Edward Rhein, Leonard Treash baritones; Robert Miller, at the harpsichord and Richard Purvis at the organ.

Cantatas to be given are—The Ode of Mourning, From Sheba Shall Many Men Be Coming, God, The Lord, Is Sun And Shield, Christ Lay In Death In Bondage, See Ye! Behold What Love, The Lord Careth For Us, Who Knows How Near Is My Last Hour, Now Has The Hope And The Strength, The Magnificat.

The Magnificat will be sung in Latin. Seven of the cantatas will be given in special English translations made by Mr. Drinker. The Philadelphia Bach Festival Chorus consists of the merged Bach Society of Delaware County and the Bach Cantata Choir of Philadelphia, with many new singers. Mr. Dash who so successfully directed Philadelphia's first two-day Bach Cantata Festival last May has expressed delight in the responsiveness of the singers making up the 1940 Festival Chorus. The mailing list has grown to 4,000 in 4 months, and colleges throughout the country are manifesting interest in this work.

Photo by G. Provenzano

**FRANCESCO PELOSI,**
general manager, Philadelphia-LaScala Opera Company.



**C. DAVID HOCKER**
general manager, Philadelphia Opera Company.

### Other Musical Activities

The Matinee Musical Club is having a successful season Mrs. Benj. F. Maschall is program chairman. Soloists, outside of the club's own members, this season have been Martha Lipton, contralto, 1939 winner of the National Federation of Music Club's prize, and the Schubert Memorial prize at the Biennial Meeting in Baltimore; the four women members of the Philadelphia Orchestra, Edna Phillips, and Marjorie Tyre, harpists, Elsa Hilger, cellist, and Lois Putlitz, violinist; Robert Elmore, organist in connection with the interpretive tableaus of Messiah, when, as far as can be learned, it was given for the first time in pantomime, under the direction of Dr. H. Augustine Smith, chairman of church music in the National Federation of Music Clubs; Nicholas Douty directed the Club Chorus and Ben Stad the string ensemble; Robert Weede, baritone; Frederick Vogelgesang, violinist, assisting artist for the Club Chorus Harry A. Sykes, director and Julius Katchen, boy pianist.

Mrs. Benj. F. Maschall is managing several artists.

## Wielich, Representing Artists, Spurns "Tricks"

Ludwig Wielich, amateur horticulturist and artist's representative, has been in the business of "putting people across" for almost thirty years. Publicity according to Mr. Wielich is "the art of dramatizing activities, with a view to promoting an artist's standing in terms of news-value."

**LUDWIG WIELICH**

"This does not mean that publicity of a superior brand will 'sell' all on its own," he says. "It won't. If the subject of the publicity doesn't possess what is technically known as 'the goods,' no amount of press-agenting will do the trick. Publicity can never make an artist great, but it can help to make him famous."

Among the musicians Mr. Wielich has been associated with are Karl Krueger, the Vienna Choir Boys, Sigrid Onegin, George Perkins Raymond, Nikolai Malko, Eyvind Laholm, Alberto Erede, Dorothy Bacon and Felix Weingartner.

## Robert Donaldson in Debut

Robert Donaldson, South Dakota pianist, made his debut at The Barbizon, New York, on Jan. 18. He proved technically competent in works of Brahms, Chopin, Debussy, Liszt, and promising as the composer of a Children's Suite and an ambitious concerto. Many encores followed.

F. W. R.

# Reading, City of Many Music Interests

By H. DONALD SPATZ

READING, PA.—Concert-going in Reading seems to have reached a new peak in the matter of public interest. Packed houses are the rule, and the concerts are becoming more frequent.

The Reading Symphony Orchestra, though continuing a limited schedule of four regular and two youth concerts each season, now enjoys overwhelming support. Eminent soloists appear at each concert, with Hans Kindler on the podium, among them: Guiomar Novaes, Paul Althouse, Jose Iturbi, Orlando Barera, Ossy Renardy, Marjorie Lawrence, Percy Grainger, Friedrich Schorr and others.

The Reading Choral Society, directed by Dr. Harry Sykes, continues to present two annual programs featuring noted guest soloists. Cecil Leeson, the Roth String Quartet, Andres Segovia and others have appeared for it.

The Choral Art Society, now conducted by John Lewis Roberts, likewise presents two annual concerts, as does also the Wyomissing Oratorio Society, directed by Louis R. Kains.

Chamber music is represented by an annual series of recitals offered by the Reading Chamber Music Trio, and attendance at these concerts has trebled in recent years.

### Music in an Industrial City

Reading is essentially an industrial city, and this fact, coupled with its comparative nearness to Philadelphia and New York with their limitless reservoirs of musical riches, would appear to be factors detrimental to the growth of a large music-loving public. However, this is not the case, and the collective concert audience of Reading is definitely growing. Most concerts are held at Rajah Theatre, with a seating capacity of well over 2,000, with occasional excursions to the Orpheum Theatre or to auditoriums of Northwest, Northeast or Senior High Schools.

George D. Haage, now in his thirty-second year as concert manager, has been responsible for a galaxy of great names brought to Reading. His present season has brought or will bring the Philadelphia Orchestra, Ballet Russe, Robert Virovai, Vronsky and Babin, and Helen Jepson.

Concerning his plans for next season, the Philadelphia Orchestra, having just played a concert in Reading as part of this season's schedule of events, has been reengaged due to the overwhelming response by the public. Aside from this, no bookings are definite, although Mr. Haage has options on several outstanding artists, and his series next year will include the usual roster of performers.

The Haage audiences have grown steadily throughout the years, and it has been the impresario's custom to offer his subscribers not only world-famous artists, but the new and lesser known, though equally gifted, newcomers to the concert platform. Haage audiences are made up mostly of Reading citizens, with a generous portion coming from surrounding towns and cities.

## Bagby Gala Benefit Concert

Annually Albert Morris Bagby gives a concert to aid the Bagby Music Lovers' Foundation, Inc., which bestows pensions on artists. The concert on Jan. 22 in the ballroom of the Waldorf-Astoria Hotel, New York, brought a large audience, which heard Lily Pons, Frieda Hempel, Enid Szantho, Richard Crooks, Giovanni Martinelli, Lauritz Melchior, Emanuel List, Roland Gundry, Jan Smeterlin and Archer Gibson.

## Renews Friedberg Contract

Lillian Gustafson, soprano, has renewed her contract with Annie Friedberg.

**GEORGE D. HAAGE,**
Reading, Pa., Concert Manager

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**(Re-engagement)**
**Brooklyn Pilgrim Choir** ..... **(Dr. Henry Pfohl, Conductor)**
**Syracuse Elijah Chorus** ..... **(Dr. John Clough, Conductor)**
**University of Cincinnati Chorus** ..... **(Dr. Sherwood Kains, Conductor)**
**Chicago Symphony Orchestra** ..... **(Dr. Frederick Stock)**
**(Re-engagement)**
**North Shore Festival, Evanston** ..... **(Dr. Frederick Stock, Conductor)**
**(Re-engagement)**
**Chicago City Opera Company** ..... **(Henry Weber, Musical Director)**
**(24 performances, 1939)**
**Apollo Club, Chicago** ..... **(Dr. Edgar Nelson, Conductor)**
**(Re-engagement)**
**Swedish Choral Club, Chicago** ..... **(Dr. Harry Carlson, Conductor)**
**(Re-engagement)**
**Chicago Singverein Chorus** ..... **(Walter Steindel, Conductor)**
**(Re-engagement)**
**Milwaukee Concert, Chicago Symphony Orchestra** ..... **(Dr. Stock, Conducting)**
**Augustana College** ..... **(Dr. Henry Veld, Conductor)**
**(Re-engagement)**
**University of Dubuque** ..... **(Dr. Noel Logan, Conductor)**
**(Re-engagement)**
**Salt Lake City Choral Society** ..... **(Dr. Squire Coop, Conductor)**
**(Re-engagement)**
**Ogden Choral Society** ..... **(Lester Hinchcliff, Conductor)**
**(Re-engagement)**

A FEW COMMENTS OF THE PRESS:

"Read the score with understanding, spirit and devotion." — *Grena Bennett, N. Y. Journal-American, Jan. 10, 1940.*

"Mr. Love was at home in his share of the Work."—*F. D. Perkins, N. Y. Herald Tribune, Jan. 10, 1940.*

"The Messiah was excellently suited to Mr. Love's talent. His forceful voice stirred the huge Audience." — *Salt Lake Tribune, Jan. 1, 1940.*

"The Solo Quartet was admirable."—*Olin Downes, N. Y. Times, Jan. 10, 1940.*

"Mark Love acquitted himself exceedingly well."—*Warren Storey Smith, Boston Post, April 17, 1939.*

"Successful in the matter of style, particularly in negotiating the breath-taxing 'Divisions'."—*Oscar Thompson, N. Y. Sun, Dec. 20, 1939.*

"Co-operated smoothly."—*N. Y. Times, Dec. 20, 1939.*

"The burden of the work is on Elijah, and Mark Love's big, dramatic voice filled every cranny of the great hall."—*Syracuse Herald, August, 1939.*

"Mark Love added to his vocal laurels." —*Syracuse Journal, August, 1939.*

"He lived up to all the glowing advance notices."—*Syracuse Post-Standard, August, 1939.*

"Mark Love was the most distinguished of the visitors. His sonorous, firm and rich voice had all the force that his various chores needed and demanded; and he sang with assurance and conviction. The audience liked him immensely."—*Richard S. Davis, Milwaukee Journal, May, 1939.*

"Authority and deep perception spoke in the robust voice of Mark Love. The prophetic force of his words communicated their impact to the audience and transfixed their attention. A Dramatic Sermon, stinging with the whip-lash of scorn, spoke in the Aria 'Why do the Nations so furiously rage together?'" — *Gail Martin, Desert News, Salt Lake City, Jan., 1939.*

"Mr. Love intoned with proclamative sonority."—*F. D. Perkins, N. Y. Herald Tribune, March 23, 1939.*

"The evening was the Artists."—*James Whittaker, N. Y. Daily Mirror, Mar. 23, 1939.*

"Of the soloists, Mark Love, easily carried off first honors. English Diction so remarkable that it is one of the strongest factors for the propaganda of opera in English." — *Herman Devries, Chicago American.*

"Mark Love tossed off the Catalogue Aria from Don Giovanni with ease and assurance." — *Cecil Smith, Chicago Tribune.*

"There was great acclamation for the singing of Mark Love."—*Stockholm Dagblad.*

"His voice has an enormous range and great power. It proved to be the best voice in last night's cast, and his by all odds, the best vocal artist."—*Glenn D. Gunn, Chicago Herald-Examiner.*

"Mark Love displayed a powerful and facile voice."—*Copenhagen Tidningen.*

"Mark Love literally brought down the house with his dramatic account of Danny Deever."—*Janet Gunn, Herald-Examiner.*

"Mark Love displayed a beautiful legato and excellent musicianship."—*Detroit Free Press.*

"The soloist was the admirable basso, Mark Love."—*Eugene Stinson in Daily News.*

**Address: Florence Thomas, 2738 Pine Grove Ave., Chicago, Illinois**

# *Willmore and Powers Approach Coming Season with Confidence*

RHEA POWERS

Photos by Anne Kirby

ARTHUR WILLMORE

Willmore & Powers Management announce that Georges Enesco will return to America the season of 1940-41. He is at present resting in his mountain home in Rumania after recovering from a severe illness contracted while on his way to America and which forced him to cancel his tour. Mr. Enesco will again appear in the capacity of guest conductor and soloist with many of the major orchestras throughout the country, combining with this a tour of violin recitals.

The following is a list of the artists and ensembles under management: Trio of New York (Friedberg, Karpilowsky and Salmond), will have an extended tour to the Coast next season. Felix Salmond, cellist, will also tour, as well as Orrea Pernel, English violinist, who plans to remain in America for a spring tour. Whittemore and Lowe, duo-pianists who "took Town Hall by storm" at their debut Town Hall recital, will have a tour to the Coast. They are appearing with the Montreal Orchestra in February. Beal Hober, Jean Tennyson and Virginia Johnson, sopranos, will also have many important appearances throughout the country next season including guest appearances with several of the important opera companies. William Hain, tenor, will appear with the Boston Symphony in April and also during the Berkshire Festival in August. Abrasha Robofsky, baritone, will appear in several solo recitals.

Burle Marx, composer-conductor, who has appeared as guest-conductor with the Washington and Cleveland Orchestras, and led programs of Brazilian music at the World's Fair last spring with the New York Philharmonic, will have several summer engagements.

Paul Leyssac, actor-narrator, will appear in Characterizations with Music (by arrangement with Lee Keedick).

"We will again send on tour the 'Evening at the Opera' with Virginia Johnson, soprano, alternating with Jean Tennyson. William Hain and Abrasha Robofsky will again be members of this ensemble," their announcement continues.

"We will also by special arrangement with Arthur See represent the Rochester Philharmonic Symphony Orchestra in the Eastern states with Jose Iturbi, conductor.

"The coming season promises to be a gala one from all present indications and we look forward with much confidence to 1940-41 being our banner year."

## Sigma Alpha Iota Notes

Jean Dickenson, of Sigma Upsilon chapter, made her Metropolitan Opera debut on Jan. 26 as Philine in Mignon. Erica Morini, national honorary member, was heard recently in New York with the Philharmonic-Symphony Society and also in recital. Myra Hess, English pianist, whose American tour was cancelled because of the war, is presenting noonday concerts in London. Mrs. Edward A. MacDowell was guest on WABC's Pursuit of Happiness program on Jan. 7 and played her husband's To a Water Lily. Ida Marie Wickizer is teaching voice and methods at Hastings College. Arthur Whittemore and Jack Lowe, pupils of Abby Whiteside, gave a two-piano program at Town Hall, New York, on Jan. 8. Alpha Chi Omega gave a MacDowell Colony benefit program on Jan. 9; Alpha Theta will present a similar program in March. Helen Parker Ford sang in Messiah at White Plains, N. Y.

Miss Morini was guest of Alpha Theta and Epsilon Epsilon chapters on Jan. 17 following her Town Hall program, at the home of Mrs. M. D. Jackson. Laura Nell Thrift, national secretary, arranged the reception.

Mrs. D. D. Rasco, national first vice-president, is a member of the national committee for the M.E.N.C. convention to be held in Los Angeles in April.

Mrs. George R. Boyles, Oak Park, Ill., former Gamma Province president, has received a ring from Omega Chapter for her service to the organization.

Marianne Genet, honorary member of Alpha Mu Chapter, Pittsburgh, has arranged her Nights of Music for women's voices and dedicated it to S.A.I.

Florence Vickland, of Sigma Theta Chapter, was soloist recently with the Chattanooga Civic Chorus.

Annamary Dickey, of Nu Chapter, is having an active season at the Metropolitan Opera, her first with the company.

S.A.I. and Sinfonia sponsored a musicale on Feb. 9 at Teachers College, Columbia University.


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*I. Kolodin, New York Sun*

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*Titusville (Pa.) Herald*
*Jan. 24, 1940*

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*—Neues Wiener Tagblatt*

**MILAN**—"Her lovely voice animated the 'Tre Laudi.'"
*—Corriere della Sera*

"Capably executed the difficult music."
*—La Nazione*

"Special praise is due Ora Hyde for her intelligent rendition."
*—L'Ambrosiano*

**NAPLES**—"Most intelligent interpreter of the difficult music."
*—Il Mattino*

**TRIESTE**—"Acquitted herself admirably."
*—Il Popolo di Trieste*

**FLORENCE**—"Special praise is due the singer Ora Hyde."
*Il Lavoro Fascista—Roma*

"Sang with intelligence and good volume of tone."
*Il Telegrafo—Livorno*

*Recital*

**BUDAPEST**—"A beautiful ringing voice, warm in the middle register and powerful in the high . . . The gift of expressive interpretation."
*—Pester Lloyd*

"Charming, of most decorative appearance, presented a rich and varied program. Her excellent singing was warmly applauded by the public."
*—Pesti Naplo*

*As Soloist with Budapest Symphony*

**BUDAPEST**—"A beautiful, resonant and highly cultivated voice. She sang arias of Purcell from Verdi's 'Aida' and Wagner's Tannhäuser with fine sensibility of perception and deep emotion."
*—Pester Lloyd*

"Beautiful voice—sings with much sensitivity."
*—Ug Magyarsog*

"A voice of lovely color and expressiveness."
*—Esti Ujsag*

"A cultured artist who met with great success."
*—Magyar Hirlap*

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## SOPRANO

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# Washington Calls off Orchestral Campaign

By GERTRUDE EFFENBACH

WASHINGTON, D. C.—A major sensation in local musical affairs was caused by the announcement on Jan. 22 by the Board of Directors of the National Symphony Orchestra Association that the campaign

C. C. CAPPEL,
*manager of the National Symphony Orchestra, Washington, D. C.*

for the Sustaining Fund of the National Symphony Orchestra, which was scheduled to begin Feb. 5, 1940, had been called off.

"At a special meeting of the Board of Directors held this (Monday) afternoon," the statement said, "L. Corrin Strong, President of the Association, again informed the Board that although negotiations between the Association representatives and the Musicians' Protective Union have been carried on since Nov. 1, 1939, no agreement has been reached as to terms for the contract for the 1940-41 season.

"After carefully considering the entire matter again, the Board decided that it did not appear that terms agreeable to both sides could be arranged in the immediate future and by unanimous action adopted the following resolution:

"'RESOLVED: That in view of the failure to reach an agreement upon the terms of the 1940-41 contract between the Musicians' Protective Union and the National Symphony Orchestra within the time limit necessitated by our plans, the Sustaining Fund campaign scheduled for Feb. 5-15, 1940, is hereby called off and the volunteer campaign workers will be immediately notified of this decision.'"

### Union Demands Pay Rise

This action by the Board of Directors of the National Symphony Orchestra, nine years old this season, came as the result of a demand by the Musicians Protective Union (Local 161) for a 27-week season and a $10 increase in base pay, which would mean that in the Sustaining Fund Campaign for 1940-41 scheduled for Feb. 5 to 15 a sum of $130,000 would have to be raised to meet the estimated deficit for next season. This is approximately $27,000 more than Washington has ever been able to provide for the maintenance of its symphony, and the Board of Directors was unwilling to send out its 700 volunteer workers on a campaign which seemed to them to be doomed from the start. Consequently, the campaign was called off, and since the National Symphony is on a ten days' tour through the Midwest, no compromise move from either side could be made until its return.

In response to the Union's demand, the National Symphony Orchestra had offered on Jan. 15 as a compromise measure to increase the present 23-week season to a 25-week season, but without increase in base pay. This offer was rejected by the Union on Sunday, Jan. 22, and the following day (Monday, Jan. 23) the National Symphony's Board of Directors cancelled the Sustaining Fund campaign, feeling that even if a compromise were reached with the Union, it could not be reached in sufficient time to make adequate preparation for a campaign scheduled to begin on Feb. 5.

It is interesting to note that with the exception of the National Symphony Orchestra and Howard University, all concerts in Washington are managed by women.

Mrs. Dorothy Hodgkin Dorsey, whose fifth successful season is about three quarters over, announces that she will continue her regular three series of concerts for next year. These will be divided into groups of five concerts each, instead of six as has been in the past. Two of the series are on Sunday afternoons at 4 at Constitution Hall, and the other on Tuesday evenings at the same auditorium. Mrs. Dorsey promises several newcomers to Washington, but to date, no official announcement can be made.

Constant Albright Snow and Helen Fetter Cook who this past season have taken over the local management of the Philadelphia Symphony Orchestra, are already looking forward to the planning of five more concerts for next year. This

MRS. LAWRENCE TOWNSEND,
manager of the Mayflower Morning Musicales.

past season has been the orchestra's most successful ever in Washington. All three concerts to date have been complete sell outs with people even seated on the stage and by all appearances the same is expected of the remaining two.

Mrs. Lawrence Townsend whose concerts attract political and social leaders, is just about completing her seventeenth successful season of morning musicales at the Mayflower Hotel, but to date is unable to say just what her plans for next year will be. Her concerts, rather unique, are held in the mornings—at 11 a.m. and every season she has been responsible for introducing new artists here. We all hope that Mrs. Townsend will continue her work next year.

Howard University is in the midst of its seventh year of concerts. These are held in the Andrew Rankin Memorial Chapel, a small auditorum, and bring interesting programs. Remaining to be heard this year are Eugenia Buxton, pianist; Hugh Porter, organist, and Ann Brown, soprano. Charles Cohen, manager, announces the concerts will continue next season, although no announcement can be made as yet concerning the artists.

### Whittall Concerts

Mrs. Gertrude Clarke Whittall who yearly brings chamber music to the Coolidge Auditorium has not yet made plans for next season. These are usually made upon the completion of the present season's concerts, the last of which will be held May 17 and 18. The artists on these dates will be the Roth Quartet, using, of course, the famous Stradivarius instruments that Mrs. Whittal has given to the library.

## Branson, U. S. Marine Band Head, Retires

WASHINGTON, D. C.—Capt. Taylor Branson, conductor of the U. S. Marine Band for the past 13 years, retired on Feb. 1 and will be succeeded by Second Leader William F. Santelmann, who has been in charge of the famous service band for most of the past year, due to Capt. Branson's illness. Santelmann is the son of the man who succeeded John Philip Sousa, the elder Santelmann heading the band for almost 30 years and maintaining the high standards established by his predecessor.

Capt. Branson, 60, is a native Washingtonian and has been a member of the band for 41 years. He wrote a number of marches that became well known.

G. K.

JEAN TENNYSON ARRIVING IN WASHINGTON, D. C.,
for her appearance at the Jan. 22 Townsend Morning Musicale.

# Richmond Foresees Season of Prosperity

## Orchestral, Recital and Other Series Thriving

By J. G. HARRIS

RICHMOND, VA.—Richmond is looking forward to a 1940 of increasing prosperity, with business interests optimistic. More homes are in the building and with domestic happiness, more interest in the arts, especially in the field of music. 1939 concerts were well attended: 1940 will be better and the prospective offerings are teeming with interest.

Of outstanding quality are the 1940 concerts of the Civic Music Association, managed by T. Michaux Moody, who meets his patrons at his John Marshall Hotel offices. In January, Mr. Moody presented two attractions: the Jooss Ballet, on Jan. 25, and the Philadelphia Orchestra, with 110 men, on Jan. 30. John Charles Thomas, eminent baritone, sang here on Feb. 13, the Ballet Russe de Monte Carlo appears on March 9, and as an extra attraction added to his planned series, Jeanette MacDonald, soprano, on Feb. 25. These concerts are all booked at the Mosque, Laurel and Main Streets, seating some 4,200 patrons.

### Symphony Association Series

The Richmond Symphony Association, with Mrs. R. W. Carrington, president, is presenting the National Symphony Orchestra, of Washington, D. C., conducted by Dr. Hans Kindler, in two additional concerts, to be given on Feb. 20 and on April 2: at the latter concert Percy Grainger, pianist, will participate.

### Musicians' Club Series

In accordance with its custom of some years, the Musicians' Club of Richmond is presenting a series of Artists' Concerts, which began Jan. 16, when the Griller String Quartet, making their initial American tour, appeared; on Feb. 27, Guiomar Novaes, Brazilian pianist, will be heard instead of Myra Hess, who was first announced; on April 9, Roland Gundry, young violinist, will end the series. Mrs. Maurice L. Tyler is program chairman of the Musicians' Club.

The Mosque management, under Frank W. Corley, resident manager, presented the San Carlo Opera Company in three performances on Jan. 26 and 27.

## Washington Chamber Music Series Continued

WASHINGTON, D. C.—The third set of concerts under the auspices of the Gertrude Clark Whittall Foundation in the Coolidge Auditorium of the Library of Congress took place on three recent occasions with the programs centering about the Budapest String Quartet which, at the first two concerts, was assisted by William Primrose, English violist. The first program offered two quartets, the Beethoven in D major and the Brahms in C minor, the program closing with the Mozart Quintet in G. The Saturday afternoon program presented two quartets, the Haydn in Major and the Debussy, and the Brahms Quintet in G major.

At the third and concluding concert on Monday evening, Egon Petri, pianist, was the assisting artist in the Brahms Quintet in F minor. The program also included the Mozart Piano Quartet in G minor and the Beethoven Quartet in C major. The concerts were arranged by Harold Spivacke, Chief of the Music Division, Library of Congress.

G. K.

# *Sweden's Famous Contralto*

"An ear and eye-filling Venus."
*New York World-Telegram Nov. 17, 1939.*

"The best available Ortrud"
*New York Herald-Tribune Jan. 14, 1940.*

"...a gorgeous and opulent voice and a passionate style."
*New York Times (Olin Downes)*

"One of those round, thrillingly textured contralto voices."
*Chicago Tribune, Nov. 30, 1939.*

# BRANZELL

## Metropolitan Opera Association

**Management: EMBREE CONCERT SERVICE, INC., 100 West 58th St., New York**

# Metropolitan Visit Highlight in Baltimore

By GUSTAV KLEMM

BALTIMORE, MD.—This is essentially an "orchestra town." The prospective seat purchaser will debate with canny deliberation between recital and recital, but between a recital and an orchestral concert, there is never any doubt; the orchestra invariably wins.

Seats for the adult concerts by the Baltimore Symphony Orchestra, in its 24th season under the management of Frederick R. Huber, are snapped up a few hours after each concert's allotment is placed on sale. Seats for the Children's Concerts are gobbled up for the entire series before the first adult concert is given. Howard Barlow, appearing "through the courtesy of the Columbia Broadcasting System." is the new conductor of the orchestra, having succeeded Werner Janssen.

The Philadelphia Orchestra jams the Lyric Theatre to its fullest capacity at every concert. Disgruntled wags, unable to procure anything but standing-room have been known to suggest that the seats are willed from generation to generation. The National Symphony Orchestra (Washington) has been coming here for a number of years. The concerts have been increasing each year and the attendance has been building healthily until near-capacity is now the rule. The Philharmonic Orchestra (New York) returned under Barbarolli last Fall after an absence of seven years and also drew a large audience.

### Albaugh Management Plans

William A. Albaugh is the dean of the local concert managers, having operated his bureau here for the past 30 years. During that time, he has brought to Baltimore about every big-time concert attraction. The long tour of the German Opera Company, that came to this country in 1925, opened here under Albaugh's management. He brought Heifetz, Paderewski, Chaliapin, Hofmann, Ysaye and many, many others during the years he has been operating his bureau. During recent years, however, he has trimmed his sails slightly and now brings only two series—his Artists' Course (numbering seven) and Dance Course (numbering 3). His plans for

FREDERICK R. HUBER,
Baltimore's Municipal Director of Music.

1941 are uncertain. There is a strong possibility that he will have a Dance Course, as usual, next year, but he will wait before booking artists for next season. All of his attractions play at the Lyric.

The Bonney Concert Bureau, Lillian Powell Bonney, manager, is a newcomer to the local field. Mrs. Bonney, after nine years' association with T. Arthur Smith, branched out on her own a year ago. She announces that the Philadelphia Orchestra will return next season for 6 concerts; the National Symphony Orchestra for 7 and that the Philharmonic Orchestra will also appear for a single concert, at least. This is the eighth year Mrs. Bonney has handled the concerts of the Bach Club which will have six attractions next season. During the Spring, Mrs. Bonney will bring the Philadelphia Flute, Harp and Viola Trio, and is also busy forming the Bonney Speakers' Bureau, devised to provide speakers on a professional basis for clubs, schools and other organizations.

### Municipal Music Activities

Frederick R. Huber, director of munipal music, has never functioned in the local commercial concert field but, as secretary-treasurer and guiding head of the Baltimore Opera Club, he has been bringing grand opera here for years. He started with the Chicago Opera Company in 1921 and brought it up to and including 1927 when he started bringing the Metropolitan Opera Company which has been coming annually ever since. Seats are always completely sold out in advance of the opening of the Opera Festival which, during recent years, has been limited to three nights and as many operas. Baltimore looks forward to this Opera Festival from one season to the next and goes to it just as eagerly as it attends all orchestral concerts.

Meanwhile, Mr. Huber, who is local representative of the Metropolitan Opera Company, has practically completed arrangements for the operas to be presented by the Metropolitan Opera Company late in March. The three-opera season will open with the Barber of Seville with John Charles Thomas in the leading role. The second opera will be Der Rosenkavalier, the leading roles to be sung by Lotte Lehmann, Risé Stevens, Julius Heuhn, Marita Farell, John Carter and Anna Kaskas, all Americans except two. The closing bill will be Delibes' Lakme with Lily Pons in the title role and Armand Tokatyan opposite her. None of these operas has been presented locally by a major opera company for two or three decades, a fact that largely explains the tremendous interest in the coming season.

Available auditoriums and capacities are: Lyric (2753), Cadoa Hall (600), Auditorium Theatre (1577), Maryland Theatre (1734). There are a number of other smaller auditoriums, but these are the most used.

### Heffner Wins Award

Philip Heffner, pianist and composer, has been awarded the 1939-40 scholarship in harmony and composition by the Harmony Guild of New York. Mr. Heffner, on the faculty of the Academy of Allied Arts, is the first to receive the scholarship for a second year.

# Atlanta Features All-Star Series

By C. MICHAEL EHRHARDT

ATLANTA, GA.—The concert life of Atlanta and vicinity is centered about the All Star Concert Series presented each year by the Atlanta Music Club. For the past four years the bookings have been under the management of Marvin McDonald, who has been very successful in bringing top-notch artists to the city; and today the series has the largest subscription (over 5,000 season subscribers) of any series in America. The prices for the series of seven concerts range from 5 to 10 dollars per season ticket. The entire house of some 5,600 seats (the municipal auditorium) is usually sold out long in advance of the concerts.

### Metropolitan Opera to Return

As a culminating event of the celebration of its 25th anniversary, the Atlanta Music Club is bringing the Metropolitan Opera to Atlanta for three performances in April. These will include La Traviata, La Boheme, and Tannhäuser; and all of the stars including Tibbett, Melchior, Lehmann, Martini, Brownlee, Grace Moore, Pinza, Thorborg, and the ballet will be seen and heard. This is the first return engagement of the Metropolitan Opera in eleven years. Already the tickets are going fast at prices within the reach of all—from two to five dollars per opera. Next year the 1940-41 All Star Series will include one opera performance thus making the series very well rounded as it will include opera, ballet, symphonic concert, violin recital, piano recital, and two vocal recitals.

Aside from the All Star Series, the Music Club also presents a series of concerts—three or more per season—which is included in the membership (dues $5 per year with a discount when taken with the All Star Series; junior members $3 per year). This series includes chamber music, recitalists and lecturers of note—attractions which as a rule appeal particularly to the seasoned musician, music lover and student. These concerts are given in the auditorium of the Music Club—an ideal hall for more intimate concerts. Myra Hess was to conclude this series for this year; but due to international circumstances her contract was cancelled. However, Rudolf Serkin has been, very fortunately for us, contracted for that date. Marion Anderson also returns for another sold-out engagement.

The 1940 series includes several more events—Kirsten Flagstad, the Ballet Russe, Vladimir Horowitz and the Philadelphia Orchestra under Ormandy. The Jooss Ballet is also appearing under the auspices of Mr. McDonald.

Every effort has been made by the Music Club to improve the series each year, to make it better known and available to as many as possible. A great deal of credit is due Mrs. Harold Cooledge, the president of the Music Club. She is ever on the alert for a new opportunity for improvement and progress.

### "In and About Atlanta Club"

In the late fall an organization was formed in the city under the guidance and through the efforts of Anne Grace O'Callaghan. This is the In and About Atlanta Music Educator's Club. It is hoped that this organization will serve to broaden the musical horizon of Atlanta and to meet many needs which the Music Club alone is not able to meet. It has been very heartily subscribed to and has a great deal of work before it. It will also include some concert arrangements under its own auspices.

# Birmingham Alive To Musical Gains

## Alabama Center Has Many Enterprising Groups

By ALICE GRAHAM

BIRMINGHAM, ALA.—The concert season of 1939-40 in Birmingham has been both full and well chosen. The Birmingham Chamber Music Society opened the season with a Chamber Music Festival under the direction of Ottokar Cadek. These concerts drew capacity audiences and the Festival has become an annual institution.

The Birmingham Civic Symphony Orchestra, Dorsey Whittington, conductor, is giving four subscription concerts and two children's matinees during the season. On the February concert program Roy McAllister, pianist, a young Alabama artist, winner of a state-wide audition for talent, will be presented. The public schools cooperate with the children's matinees.

### Many Concert Series

The Birmingham Music Club is offering an excellent artist concert series, including Donald Dickson, Marjorie Lawrence, of the Metropolitan Opera, Robert Virovai, violinist, Ballet Russe de Monte Carlo, Walter Gieseking, pianist, and the Philadelphia Symphony Orchestra. The Music Club has established itself in the minds of the public as presenting only "tops" in the world of artists, and so sells season tickets almost without announcing the series, so implicit is the confidence of the public in the club's selections. The artists are chosen by the Board of Trustees, and the president of the Music Club. The patrons demand the best the artists can give on their program.

The Celebrity Series, Mrs. J. W. Luke, manager, is only two years old, but has won the favor of the concert-going public by its splendid offerings. This year the concerts presented by Mrs. Luke include the Trapp Family Choir, Fritz Kreisler, violinist; Alexander Kipnis, basso of the Metropolitan Opera; and Jeanette MacDonald, soprano, of concert, radio and screen. The largest audience of the entire season went to Miss MacDonald.

The Birmingham Music Club has a well organized chorus conducted by Raymond Anderson, which offers two concerts during the season. The Handel Choral Society, Harrell Biard, director, gives an annual presentation of Messiah, and two concerts during the season. The Birmingham Public School System has an outstanding music department, and offers two large concerts.

Birmingham's two colleges have fine music departments, with well-trained glee clubs. Birmingham-Southern College has offered one concert this season, and Howard College, a glee club concert. There will be more.

### Auditoriums Available

The available auditoriums in the city used for concerts are the Municipal Auditorium, seating 6,000; Temple Theater, seating 3,000; Phillips High School Auditorium, seating 2,000; and the Little Theater, seating 600. All of the artists that appear here are chosen for their artistic merit.

The Apollo Boys Choir, Coleman Cooper, director, is an outstanding choral factor, presenting several concerts here during the season, and going on extensive concert tours.

Alabama College, Montevallo, Ala., offers a short concert series, as does the Alabama Polytechnic Institute at Auburn.

*Leon Elzin, N. Y.*

**CONCERT MANAGEMENT ALBERT MORINI** has again expanded its central headquarters at 119 West 57th Street, New York, and announces the addition of many world-famous artists to its list of eminent artists. This continues the prominent role assumed by Mr. Albert Morini in the introduction of great artists to audiences of this country.

For the Season 1940-41, he adds to his management list:

**ROSE PAULY,** dramatic soprano of the Metropolitan Opera Association, whose Town Hall debut recital in November, 1939, was as "thrilling and dramatic" as her sensational opera and orchestral performances.

**KITTY CARLISLE,** star of stage, screen, opera, and radio who will be available during May, June and July, 1940, for special gala performances.

**SONIA ESSIN,** contralto, whose voice, leading musical authorities agree, is destined to make musical history.

**DARIUS MILHAUD,** foremost French composer and conductor, one of the "Groupe des Six."

**RUGGIERO RICCI,** "one of the handful of great violinists," who now returns, a young man of 19, to continue his sensational career.

**GEORGE LAPHAM,** new American tenor discovery.

These Artists take their places with such famous names as:

**STELL ANDERSEN,** outstanding woman pianist of this country, whose European successes in recital and with leading orchestras have been extraordinary; **MARIO CASTELNUOVO-TEDESCO,** internationally known composer and pianist, "musician of Florence," who made his debut with the New York Philharmonic Symphony as soloist in his Second Piano Concerto on November 2, 1939. **ELEANOR STEELE** and **HALL CLOVIS,** duet recitalists, the only singers before the public to devote themselves exclusively to the exciting all-duet program; **DOROTHY ORTON,** soprano, called "the perfect type of concert artist;" **EARL MAIMAN,** whose prodigious technique and vitality have placed him among the leading pianists of our time; **KATE KEITH FIELD,** whose charm and talent have made her recitals a delight; **HENRY BLANCHARD,** popular young American baritone, who returns from Europe where he has sung in joint recital with the great Elena Gerhardt.

*For further details, address*

CONCERT MANAGEMENT: ALBERT MORINI

119 West 57th Street New York, N. Y.

# Golschmann Marks 20th Year Of Activity in Concerts

## St. Louis Orchestra's 60th Anniversary Coincides with Celebration—$1,000 Prize Offered to U. S. Composers

Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, this year is marking the twentieth anniversary of his bow on the podium. The observance coincides with the sixtieth anniversary of this orchestra of which he has been the regular conductor for the past eight years.

It was in 1919-20 that Golschmann organized his own orchestra in Paris and presented a series of programs known as Concerts Golschmann. A pianist in childhood and a violinist in his early youth, Mr. Golschmann was scarcely out of his teens when named concertmaster of the French orchestra sent by that government to tour this country during the World War. Following his own series in Paris, he was honored by the French government by being named director of the Cercle Musical Universitaire and conductor of concerts at the Sorbonne.

Mr. Golschmann was brought to this country by Walter Damrosch as guest leader for two seasons of the old New York Symphony Orchestra. In Europe he acted as guest leader of orchestras in Lyon, Marseilles, Bordeaux, Madrid, Bilbao, Lisbon, Bucharest, Brussels, Oslo, Edinburgh and Glasgow.

### Has Premiered Many Works

In 1931 he was invited to fulfill a four-week engagement as guest leader of the St. Louis Symphony and was immediately named permanent conductor. The next season saw changes in personnel and a broadening of interest. Public reaction was reflected in increased ticket sales. During his tenure many scores by modern composers have been given a hearing. American composers have occupied a regular place in his season's activities. One or more compositions of the following Americans have been played by Mr. Golschmann: George Antheil, Nicolai Berezowsky, Felix Borowski, John Alden Carpenter, Aaron Copland, David Diamond, Arcady Dubensky, Carl Eppert, Blair Fairchild, Rudolph Ganz, George Gershwin, Percy Grainger, Ernest Guiraud, Henry Hadley, Howard Hanson, Roy Harris, Victor Herbert, Edward Burlingame Hill, Phillip James, Horace Johnson, John Kessler, Ernest Kroeger, Wesley La Violette, Ellis Levy, Otto Luening, Harl McDonald, Leo Ornstein, Louis Victor Saar, Ernest Schelling, Roger Sessions, Charles Skilton, Leo Sowerby, Alexander Steinert, Albert Stoessel, Edwin Stringham, Deems Taylor, Burnet Tuthill, David Van Vactor, Powell Weaver, Paul White.

At Mr. Golschmann's suggestion, the St. Louis Symphony Society is sponsoring a $1000 prize contest for new works of American composers. The prize-winning work will probably be presented at the final concert of the orchestra in March. In addition to Mr. Golschmann, the judges for the competition are Rudolph Ganz and Eugene Goossens.

### Active as Guest Leader

Since his first visit to the United States, Mr. Golschmann has filled engagements as guest conductor of most of the important orchestras of the country. Among them are the New York Philharmonic-Symphony, both in the winter at Carnegie Hall and the summer season at Lewissohn Stadium; the Philadelphia Orchestra, both at the Academy of Music and Robin Hood Dell; the Cleveland Symphony Orchestra, the Rochester Philharmonic Orchestra, the Detroit Symphony Orchestra, the Chicago Symphony Orchestra at Ravinia for two years, the Los Angeles Philharmonic at Hollywood Bowl and the Portland Symphony.

# Bach Festival Featured in Central Florida Season

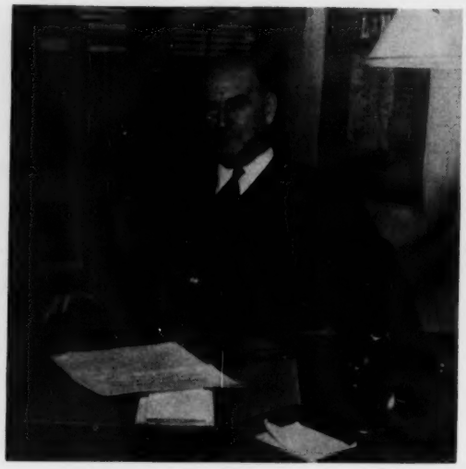


Photo by Alan Anderson

CHRISTOPHER O. HONAAS, *director, Rollins College Conservatory*

(Left) HAMILTON HOLT, *president of Rollins College*

By HAMILTON HOLT
President, Rollins College

WINTER PARK, FLA.—During the 1940 season a program of musical attractions worthy of a community many times the size of Winter Park has been planned for the enjoyment of residents and visitors in Central Florida. The organizations responsible for this program include the Rollins College Conservatory of Music, The Bach Festival Committee, The Annie Russell Series, and the Symphony Orchestra of Central Florida.

In the beautiful Annie Russell Theatre on the Rollins campus, faculty members of the Rollins Conservatory of Music, and many other artists who have given concerts in this country and abroad, will be presented in recitals throughout the winter months.

### Bach Festival a Feature

The annual Bach Festival of Winter Park, which has brought distinction to Central Florida will in this, its fifth year, give the Bach Mass in B Minor, at the Knowles Memorial Chapel on Feb. 29 and March 1. The Bach Festival, considered the outstanding musical event of the year, is made possible by a group of sponsors who have contributed funds each year to engage professional soloists.

With the Rollins Chapel Choir as a nucleus, the Bach Choir will be composed of more than 150 singers and will include "units" from Winter Park, Orlando, and neighboring cities. Elisabeth Schumann will head the list of distinguished soloists which also includes Arthur Kraft, tenor; David Blair McClosky, baritone, and Lydia Summers, contralto.

This season, the Annie Russell Series, a college sponsored project which brings many distinguished artists to Winter Park for one-night appearances, will present the National Symphony Orchestra, of Washington, D. C., under Hans Kindler, on Feb. 23, and Elisabeth Schumann on Feb. 27. These attractions are financed entirely from the volume of subscriptions for the entire series, which also includes several dramatic productions.

The Symphony Orchestra of Central Florida, affiliated with Rollins College, opened its fourteenth season on Jan. 16, with other concerts scheduled for February, March and April. Conducted by Alexander Bloch, professor of violin in the Rollins Conservatory of Music, the Symphony Orchestra is a notable feature of the artistic life of the community and State.

# New Orleans to Welcome Opera

By OTTILIE M. LAMBERT

NEW ORLEANS, LA.—When Mardi Gras brings to a close the absorbing Carnival festivities, a temporarily quiescent music season will resume activities of greater magnitude than any during recent years.

Among other traditions, New Orleans has never been able to erase a devotion to opera. Therefore the announcement of two opera series was welcomed with enthusiasm. The more recent of these was the visit of the San Carlo Opera Company early in February, their first appearance here in four years. Sydney Rayner, a native New Orleanian, was a starred performer.

The Metropolitan Opera, which drew capacity audiences at the Municipal Auditorium last year, is also scheduled to include New Orleans on its spring tour a little later in the season.

An event of widespread interest among symphonic circles was the recent announcement that Ole Windingstad, Norwegian conductor, has been appointed conductor and musical director of the New Orleans Civic Symphony. This announcement was made by George H. Terribery, president of the board of directors, upon the resignation of Arthur Zack, who organized the symphony four years ago. Three concerts remain in this season's series, the first of which presented Alexander Kipnis, basso of the Metropolitan, as guest artist.

The Philharmonic Society, which for over thirty years has brought the world's distinguished artists before the Society membership, will continue with several series of concerts during the next few months. The orchestral series was an innovation this year and has been successful in acquiring a large subscription, both from the Society as well as those who had not been fortunate enough to procure reservations among the limited vacancies announced during the annual subscription period for the regular series in April.

The remaining concerts in this series will present the Cincinnati Orchestra, the St. Louis Orchestra, and the Philadelphia Orchestra. The Philadelphia Orchestra will also be featured in a three-day festival on the regular Philharmonic Series, in addition to which there are concerts by Simon Barer, pianist, and Harold Bauer and Albert Spalding. The Barrere-Britt Concertino recently gave an interesting program as one of several recitals on the Dixon Hall Series, under the auspices of the Philharmonic Society, which includes chamber music exclusively and annually introduces four recitals by outstanding ensembles.

The Municipal Auditorium seats 6,500 on one side and 3,500 (approximately) on the other, and the smaller Dixon Hall is suitable for recitals.

## Memphis, Tenn., Office Books Plays But Few Concerts

MEMPHIS, TENN.—Martha W. Angier, Inc., has this year presented only one musical attraction, Ethel Joy Brown, child violinist. The Angier direction has been devoted to booking plays instead.

B. D.

# Lexington, Ky., Laments High Tax and Lack of Proper Auditorium

By ANNA CHANDLER GOFF
Founder and Director, Lexington College of Music

LEXINGTON, KY.—We have locally two great drawbacks: not a suitable auditorium, modern and up-to-date or even a comfortable house in which to present adequately any production, which, added to the high state tax that is imposed on tickets of admission to any entertainment, makes it almost impossible to present concerts successfully.

The Kentucky state tax is $.16 on the first $1 and $.10 on each $.50 thereafter or each fraction thereof.

The two taxes add up as follows:

| TICKET | STATE | FEDERAL | TOTAL |
|---|---|---|---|
| $1.00 | $.16 | $.10 | $1.26 |
| 1.50 | .26 | .15 | 1.41 |
| 2.00 | .36 | .20 | 2.56 |
| 2.50 | .46 | .25 | 3.21 |
| 3.00 | .56 | .30 | 3.86 |

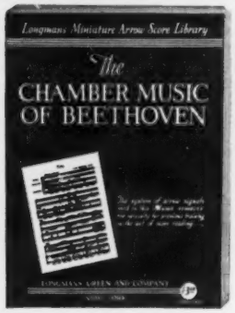
The Community Artist Concert Series flourish, as they are exempt from the Federal tax and manage by selling only season tickets to get a low rate of state tax. They are hampered because of having to give their concerts in the Henry Clay High School Auditorium, which seats only 1,400. As they have been completely sold out for a number of years, they can take in very few new members each year and have to turn away hundreds who desire membership.

Last year a group of citizens planned a series and had me manage it for them. It included the Wagnerian Opera Singers, the Salzburg Choir, Alexander Kipnis, Gieseking and Jeanette MacDonald, and was hailed especially by those who had not been able to get tickets for the Community Series. These concerts were also given in Henry Clay High School, but for Jeanette MacDonald we had to move to Woodland Auditorium in spite of its discomfort, in order to accommodate a part of those desiring tickets.

We are struggling to get the new auditorium, and the bond issue was defeated last November by only 123 votes, so we hope that the next time it is brought to a vote it will be passed. When these conditions are remedied, I see no reason why the Community Concert Series should not be able to double their subscribers. Our music lovers throughout Central and Eastern Kentucky would also welcome several extra concerts given by some of our great artists.

Louisville is limited as we are by the high state tax.

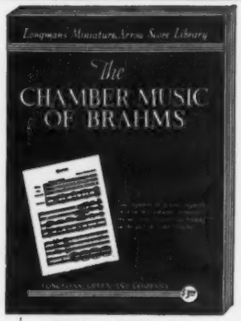
# LONGMANS MINIATURE ARROW-SCORES

THE interest of the whole musical world is centered on the Longmans miniature arrow-scores, devoted to chamber music and equipped with the arrow system of score-reading devised by Albert E. Wier which received the highest praise from eminent orchestral conductors including Toscanini, Koussevitzky, Rodzinski, Ormandy, Stock, Damrosch, Reiner and Goossens when applied to symphonic works. Four volumes of chamber music by Beethoven, Brahms, Haydn, Schubert and Mozart, a volume of chamber suites and concerti grossi, and a volume containing the works of eleven modern composers including Debussy, Dvořak, Schumann and Franck, will be published during the spring of 1940; each volume comprises 256 to 352 large pages (9″ x 12″) each containing 4 pages of miniature scores. Complete contents of all six volumes will be found on this page; each one contains critical notes on all compositions, lists of recordings and exhaustive bibliographies. The uniform price of **$3.00** in paper binding and **$5.00** in cloth binding is five times less than the cost of the scores separately.

***Contents***

String Serenade, Op. 8
String Trio, Op. 9, No. 1
String Trio, Op. 9, No. 3
Clarinet Trio, Op. 11
String Serenade, Op. 25
Piano Trio, Op. 70, No. 1
Piano Trio, Op. 70, No. 2
Piano Trio, Op. 97
Quartet, Op. 18, No. 1
Quartet, Op. 18, No. 2
Quartet, Op. 18, No. 3
Quartet, Op. 18, No. 4
Quartet, Op. 18, No. 5
Quartet, Op. 18, No. 6
Quartet, Op. 59, No. 1
Quartet, Op. 59, No. 2
Quartet, Op. 59, No. 3
Quartet, Op. 74
Quartet, Op. 95
Quartet, Op. 127
Quartet, Op. 130
Quartet, Op. 131
Quartet, Op. 132
Quartet, Op. 133
Quartet, Op. 135
Wind Quintet, Op. 16
Piano Quartet, Op. 16
Wind Septet, Op. 20
String Quintet, Op. 29
Wind Octet, Op. 103
Piano Trio, Op. 1, No. 1
Piano Trio, Op. 1, No. 2
Piano Trio, Op. 1, No. 3

***Contents***

Piano Trio, Op. 8
String Sextet, Op. 18
Piano Quartet, Op. 25
Piano Quartet, Op. 26
Piano Quintet. Op. 34
String Sextet, Op. 36
Horn Trio, Op. 40
Quartet, Op. 51, No. 1
Quartet, Op. 51, No. 2
Piano Quartet, Op. 60
String Quartet, Op. 67
Piano Trio, Op. 87
String Quartet, Op. 88
Piano Trio, Op. 101
String Quintet, Op. 111




Clarinet Trio, Op. 114
Clarinet Quintet, Op. 115

***Contents***

**Haydn**

2 Quartets, Op. 1
1 Quartet, Op. 3
4 Quartets, Op. 20
3 Quartets, Op. 33
1 Quartet, Op. 50
2 Quartets, Op. 54
2 Quartets, Op. 55
3 Quartets, Op. 64
1 Quartet, Op. 71
2 Quartets, Op. 74
3 Quartets, Op. 76
2 Quartets, Op. 77
Piano Trio (G major)

**Schubert**

Piano Trio, Op. 100
String Quartet, Op. 29
String Quartet, Op. 161
String Quartet (D minor)
String Quartet, Op. 125
String Quartet, Op. 168
String Quintet, Op. 163
Piano Quintet, Op. 114
Octet, Op. 166
Piano Trio, Op. 99
Quartet Movement (Cm.)

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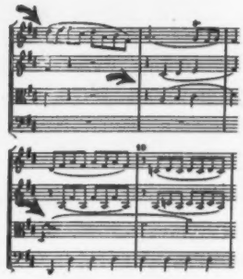
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***By*** **Albert E. Wier**

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CONTENTS

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**PART III—Piano Teaching**
**PART IV—Development of Piano Technique**
**PART V—Interpretation of Piano Music**
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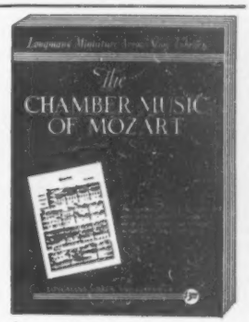
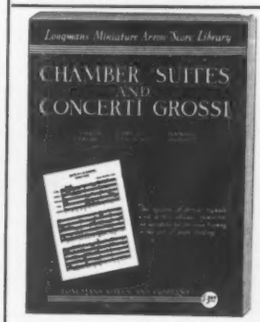
***Contents***

String Quartet (K.387)
String Quartet (K.421)
String Quartet (K.428)
String Quartet (K.458)
String Quartet (K.464)
String Quartet (K.465)
String Quartet (K.499)
String Quartet (K.575)
String Quartet (K.589)
String Quartet (K.590)
Piano Quartet (K.478)
Piano Quartet (K.493)
Flute Quartet (K.298)
Flute Quartet (K.285)
Oboe Quartet (K.370)
String Quintet (K.406)
String Quintet (K.515)
String Quintet (K.516)
String Quintet (K.593)
String Quintet (K.614)
Nachtmusik (K.525)
Clarinet Quintet (K.581)
Horn Quintet (K.407)
Piano Quintet (K.452)
Musical Joke (K.522)

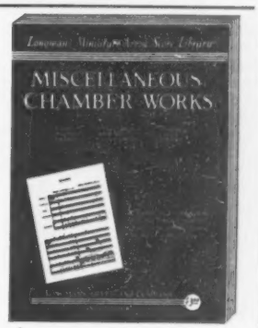



String Trio (K.563)
Piano Trio (K.498)
Piano Trio (K.502)
Piano Trio (K.548)
Piano Trio (K.542)
Piano Trio (K.564)
Piano Trio (K.496)
Piano Trio (K.254)

***Contents***

**Bach, J. S.**
6 Brandenburg Concerti Grossi
4 Chamber Suites
**Corelli**
3 Concerti Grossi
**Geminiani**
6 Concerti Grossi
**Handel**
12 Concerti Grossi
**Mozart**
3 Serenades
3 Divertimenti
**Vivaldi**
5 Concerti Grossi

***Contents***

**Arensky**
Piano Trio, Op. 32
**Debussy**
String Quartet (G m.)
**Dvořak**
String Quartet, Op. 51
String Quartet, Op. 96
String Quartet, Op. 106
Piano Quintet, Op. 81
Piano Trio, Op. 65
Piano Trio, Op. 90
**Fauré**
Piano Quartet, Op. 15
**Franck**
Piano Quintet (F m.)
**Tschaikowsky**
String Quartet, Op. 22
Piano Trio, Op. 50
**Grieg**
String Quartet, Op. 27
**Mendelssohn**
Quartet, Op. 12
Quartet, Op. 44, No. 1
Piano Trio, Op. 49
**Verdi**
String Quartet (E m.)




**Schumann**
Quartet, Op. 41, No. 1
Quartet, Op. 41, No. 3
Piano Quintet, Op. 44
Piano Quartet, Op. 47
Piano Trio, Op. 63
**Smetana**
Quartet (E m.)

**LONGMANS, GREEN AND COMPANY** 55 FIFTH AVENUE NEW YORK

# Celebrities and Young Artists in N. Y. Recitals

(Continued from page 32)

Aprés un rêve and Chabrier's Villanelle were followed by two La Forge arrangements, of Alabieff's Nightingale and Poldini's Poupée valsante. The Mad Scene from Thomas' Hamlet served as a prelude to encores, sung with her inevitable charm.

### Schumann, Levitzki, Grillers, with Friends of Music

The eleventh concert of the New Friends of Music presented an outstanding trinity at Town Hall on Jan. 28, when Elisabeth Schumann, soprano, Mischa Levitzki, pianist, and the Griller Quartet were heard. Mozart's trio in G major (K.564) began the list, with Mr. Levitzki, Sidney Griller, violin, and Colin Hampton, cello. Mme. Schumann sang six Mozart songs, including Das Traumbild; Oiseaux si tous les ans; Ridente la calma; Warnung; Das Veilchen, and Ein deutsches Kriegslied, with virtuosity and charm. Leo Rosenek provided excellent accompaniments. The concluding work was Brahms' quintet in F minor, by the quartet and Mr. Levitzki with scholarly and perceptive art.

### Jules Bledsoe in Concert

Jules Bledsoe, Negro baritone, came to Town Hall on Jan. 28 to present old Italian airs, an excerpt from Donizetti's Maria di Rudenz, Mozart's Non piu andrai and French and German songs as well as several Spirituals. Emotional understanding of his numbers and sincerity of style were manifest in his singing.

### Durieux Ensemble Plays

With Katherine Bacon, pianist, and Kathleen Parlow, violinist, as assisting soloists, the Durieux Chamber Music Ensemble (Willem Durieux, conductor) was heard in Town Hall on Jan. 29. The soloists participated in Chausson's concerto for violin, piano and strings, op. 21, giving an artistic reading. Percy Grainger's Early One Morning and Immovable Do were given first performances. The program also included a Corelli suite, the Brahms Liebeslieder waltzes, arranged by Friedrich Hermann and two early English items, from Don Anselm Hughes' collection and arranged by him and Mr. Grainger. A large audience was enthusiastic in its approval.

### Zimbalist in Own Sonata

This seems to be a season for new sonatas by eminent violinists. Efrem Zimbalist presented his G minor work in that category at his Carnegie Hall recital, Jan. 30. It proved to be a score of warm Romantic spirit and was played with enkindling glow and superb tone. Other unusual works heard were Sinding's melodious A minor suite, and Reger's ingenious, unaccompanied sonata in A major, played with searching power. Respighi's Concerto Gregoriano, on old church modes, had aristocratic charm and atmospheric beauty in the polished reading. In the final brace was also Zimbalist's fantasy on themes from Rimsky-Korsakoff's Le Coq d'Or, beguiling in its Slavic color. The violinist impressed as ever with his finish of technic and impeccable sense of style. Vladimir Sokoloff was a good accompanist.

### Dessoff Choirs Give Lassus and Palestrina Scores

Programs of interest to musicians but of music rarely heard have marked the work of the Dessoff Choirs practically since their founding and so it was on the evening of Jan. 30 in Town Hall that Paul Boepple led his combined choristers in a list that was unfamiliar. Lassus and Palestrina provided an admirable example of the Renaissance period when plainsong and the early harmonic idiom provided the groundwork for later and perhaps better known composers.

From the abundant liturgical repertoire of Lassus, Mr. Boepple selected the motet, Providebam Dominum, for a double chorus of seven voices, the Requiem Mass for five mixed voices and the Sixth Penitential Psalm, composed for the Duke of Bavaria. Of these the Requiem, with its admirable texture of plainsong and ornate polyphony proved the most interesting.

In selecting items from Palestrina, it was probably inevitable that Mr. Boepple should select the Stabat Mater, a simple yet effective setting which the chorus sang in its original arrangement. The Magnificat in the Fourth Mode and motet Assumpta Est Maria were the other items.

Both the Adesdi Chorus of women's voices and the A Cappella Singers of mixed voices gave sincere and deeply understanding readings and Mr. Boepple led his program with the appreciation of one who has found something rich which he wants to share.

### Vladimir Horowitz Returns

After an absence from New York of about five years (due to prolonged illness) Vladimir Horowitz returned on the evening of Jan. 31 at Carnegie Hall, and memorably established the fact that his pianistic eminence is still on high. In some respects it is even more impressive than formerly, as evidenced by greater variety of tone and a generally more serious note where most required.

The new qualities were emphasized especially in the Schumann C major Fantasy, done with dramatic fancy, poetry and power, albeit some hearers might not have agreed with all the tempi and accentuation. One could also have questioned whether the Chopin Barcarolle did not receive more brilliancy than eloquent imaginativeness. However, in the same composer's four Etudes (C sharp minor, G flat, Op. 10; C sharp minor, B minor, Op. 25) every piano expert must have been in full accord with Horowitz' performance, stylistic, feeling, overwhelming in execution.

Schumann's Fantasy was paired with his Toccata, an unusual procedure, for both the nature and length of the former usually find it constituting a single "group." One imagined that perhaps Horowitz tried to offset the quiet ending of the Fantasy with a contrasting blaze of technical fireworks. At any rate, the Toccata was a dazzling exhibition in mastery of double notes and upbuilding of climax. The program opened with a delightful sounding of Mendelssohn's Prelue and Fugue in F minor. Four Etudes by Debussy are not compelling music, but were done with beautiful pedalling, digital clarity and shimmering tints of tone.

His own Variations on themes from Bizet's Carmen wound up the recital in a blaze of virtuosity and brought thunderous acclaim, rewarded with a string of encores including irresistible playing of two mazurkas by Chopin.

### Paeff Quartet Heard

The Paeff Quartet, Sara Paeff, pianist, Max Hollaender, violinist, Spinoza Paeff, violist, and L. Arthur Turkisher, cellist, was heard in a notable debut concert at the Carnegie Chamber Hall on Jan. 31. The new ensemble, though comprising in each part an excellent musician, is not yet thoroughly coordinated. The often rich tone of the performance and the undoubtedly intent musicianship and devotion augurs well for the future.

The program included the Piano Quartet in C major, Op. 23, by Arthur Foote, played in the composer's memory. It was projected with special care and comprehension. The Beethoven Piano Quartet in E flat, Op. 16, followed, and the Brahms, Op. 25, concluded the program with the best performance of the evening.

Dr. Sigmund Spaeth made a short speech during intermission.

### Jussi Bjoerling Scores

Not many operatic tenors are able to give a recital, where musical insight and variety of style are the prime requisites and must not be replaced by high tones or tricks brought from the lyric stage.

Jussi Bjoerling showed again at Town Hall on Feb. 2 that he has the qualities of a recitalist, even though he added to a list of Lieder and ballads three arias from operas, but he adapted them in delivery and dynamics to the limited size of the auditorium. That in itself was a bit of welcome artistry. The numbers were from Tchaikovsky's Eugene Onegin, Faust and Boheme, and won a fervid reception.

Appropriate sentiment, intelligent taste, and fine handling of diction and tone came to hearing in songs by Schubert, Strauss, Södermann, Sjoberg, Sibelius, Foster and La Forge. One of the several encores was the Dream from Manon, exquisitely shaded and phrased. Harry Ebert gave an excellent account of the piano accompaniments.

### Leo Smit's Recital

Leo Smit, pianist, was heard on Feb. 2 in Carnegie Hall in an ambitious program of large scope. The young artist began with the sonatas in B minor and E major by Scarlatti, followed by Beethoven's sonata in E minor, Op. 90, and the Pictures at an Exhibition by Moussorgsky, arranged by Paul Lamm. In the final half were shorter works by Liszt, Kodaly, Serly (Fox Trot, first performance), Bartok, Granados, Albeniz and de Falla. Primarily a technician of considerable accomplishment, Mr. Smit also boasts a tone of large size and ability to give forth *bravura* with force and brilliance.

### André Mathieu in Debut

The first New York appearance of André Mathieu, nine-year-old pianist and composer, originally from Montreal but for some years a student and performer in Paris, occured in Town Hall, Feb. 3. This remarkably gifted and poised youngster showed his rare ability as a composer when he played a dozen of his own works, including ten genre pieces of descriptive nature and his concertino and sonata for two pianos, assisted in the latter by his father, Rodolphe Mathieu,

He scored particularly with his Dans la Nuit, a bit of impressionistic tone painting and also with etudes and other numbers such as Tristesse that had echoes of Sibelius, a piquant Hommage à Mozart enfant, and a likeable Valse, all of which were done at ages ranging from five to his present nine. The two-piano works were also composed with great surety.

André is a proficient pianist, playing with *bravura* facility, as was shown in the second half of the concert, when he was heard in numbers by Daquin, Chopin, Debussy, Ravel, Ibert and Jacques de la Presle. Recalls were numerous and several of the boy's own numbers had to be repeated.

### New Friends of Music Concert

Its twelfth program brought the customary legion of listeners to the Sunday afternoon concert of the New Friends of Music at Town Hall on Feb. 4. The players were three members of the Kolisch Quartet (Rudolph Kolisch, violin, Jascha Veissi, viola, and Stefen Auber, cello) flanked by Josefa Rosanka, pianist. They performed the piano trio by Mozart in G major, the same composer's string trio, C minor, Op. 9, No. 3, and the E flat piano trio, Op. 70, No. 2, by Beethoven. All that ingratiating music had purposeful and dignified presentation, but neither the tonal balance nor the ensemble technic had the finish that the Kolisch foursome exhibit when they act as a unit. Miss Rosanka (Mrs. Kolisch) achieved the piano parts excellently, with wide variety of shadings, firm rhythm, and unerring finger work.

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### N. Y. Madrigal Club Concert

Marguerite Potter, founder-president of the Madrigal Club, welcomed a large audience at the concert of the club in the Great Northern Hotel, New York, on Jan. 28. The young women forming the choral section sang items by Grieg, John W. Worth (poems by Miss Potter), Mana-Zucca and others enjoyably; incidental soloists were Merium B. Shimp, Barbara Pierson, Gertrude Westmoreland and Marie Heaton. Elaine McCrea, soprano, was applauded for her enjoyable singing of Bemberg, Tirindelli and other songs, and Arthur Ulisse, tenor, showed a promising voice in arias by Puccini. Bernard Beutel, trumpeter, displayed agility in excerpts by Williams, and accompaniments were played by Esta Pike, Alice Wightman and Theodore Bulger.

F. W. R.

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### Lucy Monroe Broadcasts

Lucy Monroe has returned from a West Coast tour. Last month she was heard on the Kraft Hour, Echoes of New York and a special broadcast over WGN, Chicago.

**JEANETTE MacDONALD** on Feb. 12 started a tour which will keep her busy until April 25. The concert, radio and screen soprano will fulfill twenty-nine engagements during her transcontinental tour, which opened in El Paso and concludes in Los Angeles. Miss MacDonald will appear in New England cities for the first time and also tour the South.

# St. Louis Provides Ample Fare

By OSCAR CONDON

ST. LOUIS, MO.—The local concert situation for this season, and the season to come, shows no variation from the usual.

St. Louis has three established outlets for the booking of musical artists—the Symphony Orchestra, the Civic Music League and the Principia concert course. The St. Louis Grand Opera Association, just formed last season and going along cautiously on a limited budget, may, if all goes well, be another source of employment for some of the leading vocalists. Miscellaneous concerts not included in the aforementioned courses are rare occasions and the only one in prospect for this season is a song recital by Marian Anderson. This will be Miss Anderson's third annual appearance. During the last decade or so, more than one concert course has gone with the wind and there are three survivors today.

All concerts, with the exception of the Principia course, are given in the Municipal Opera House, with a seating capacity of approximately 3,600. It was thought when this large capacity auditorium was made available and seat prices could be lowered somewhat, that more people might be attracted to concerts, but this has not entirely solved the question. Yet the Civic Music League, with five superb annual attractions at subscription prices of eighty cents and one dollar per seat, has a satisfactory following.

### Symphony Schedule

The Symphony Orchestra, running close to shore financially, has curtailed its outlay for guest artists this season, the eighteen concert pairs having nine soloists and one guest conductor. These are Gladys Swarthout, Simon Barer, Willard MacGregor, Vladimir Horowitz, Ruth Posselt, Rudolf Serkin, Raya Garbousova, Nathan Milstein and Ray Lev, with Carlos Chavez conducting one pair.

**ALMA CUENY,**
secretary-manager of the Civic Music League, St. Louis.

The Principia course, which is part of the school curriculum and not dependent upon outside support, is very successful with its concerts, which this season include Helen Jepson, Zino Francescatti, the Westminster Choir, the Jooss Ballet and Jose Iturbi. These concerts are given in Howard Hall gymnasium on the college campus.

The only local concert manager is Miss Alma Cueny, who is also secretary-manager of the Civic Music League.

# Grand Rapids Has Large Audiences

By HELEN BAKER ROWE

GRAND RAPIDS, MICH.—In talking with local managers, one senses a feeling of optimism and a desire for expansion. There seems to be a tendency to book more and better known artists, and to develop local resources to a fuller extent. The two great factors in this change are the schools and the radio.

The city is well supplied with auditoriums. The Civic Auditorium has two halls, one seating 5,000, and a smaller one seating 850. The Fountain St. Baptist Church has the largest church auditorium, seating 1,675, and South High School has the largest school auditorium, seating 1,500. The St. Cecilia Society auditorium has a capacity of 750, and the Ladies' Literary Club of 450. Other churches and schools have large auditoriums.

Hugh MacMillan, manager of the Grand Rapids Symphony Orchestra, reports that, from the standpoint of booking and attendance, the orchestra is having the best season it has had since its reorganization ten years ago. He looks forward to a still more prosperous season next year. Prices paid artists must be comparatively stationary, because the orchestra is a cooperative organization, and it is the object of the Board of Directors to pay as much as possible to the players and to the conductor, Karl Wecker. These men are all residents of the city.

Mrs. Reginald P. Aldrich, who manages the five annual concerts of East Church Course, reports this the best season in the seven years the course has been functioning. Subscriptions were better, and box-office sales showed a decided increase. This course has been presenting each season two evenings of opera, and four outstanding artists at prices within the range of the average pocketbook. It prefers variety in artists and programs, with two artists on a program rather than one.

Mrs. Aldrich also stresses the increasing number of young people who attend the concerts. Jussi Bjoerling, Marian Anderson, and Nathan Milstein are newcomers to this city who will appear on this course in the spring and Jeanette MacDonald has also been booked.

Mrs. Ralph Sasser is president of the St. Cecilia Society. The chairman of the afternoon programs, which include five artist recitals, is Mrs. Rom Dilley, and she does the booking with the assistance of her committee, the president, and the board of directors. Eighteen other programs are given by the members. The president reports an increase in membership and a fine outlook for the coming year. Artists are booked at their own prices which they find more satisfactory than on a percentage basis. Club concerts are not open to the general public, but once a year a concert is planned which will appeal to a larger audience. This club for the past two years has been sponsoring a series of six concerts presented by the Grand Rapids Federal Symphony Orchestra, conducted by Lawrence Powell. Booked for the spring season are the Griller String Quartet, Suzanne Sten, mezzo-soprano, and Lansing Hatfield, baritone.

Seymour Swets, director of the Calvin College Oratorio Society, books artists each year for performances of Messiah and of Elijah. This group has seen a steady growth for the past twenty years. Starting under the direction of Reese Veatch, with Helen Baker Rowe at the piano, it has grown to include four hundred singers.

The Camera Studio, Grand Rapids

**AUDIENCE OF 5,000 IN GRAND RAPIDS CIVIC AUDITORIUM**
at annual performance of Handel's Messiah by the Calvin College Oratorio Society of 400, Seymour Swets, conductor. The soloists were Elsa Harthen Arendt, soprano; Lilian Knowles, contralto; William Miller, tenor, and Mark Love, bass.

# Cincinnati Dispenses Musical Riches

By MARIE DICKORÉ

CINCINNATI, O.—Presenting the largest number of artists of the season, the Cincinnati Symphony Orchestra manager, Edgar Friedlander, with Eugene Goossens, musical director, select world-famed artists who perform with a major orchestra as background, as well as introduce a few worthwhile artists who have not yet been heard here. In this way the audience of 7,000 in Music Hall will hear 16 artists this year: José Echániz, Igor Gorin, Fritz Kreisler, Norman Cordon, José Iturbi, Ruth Posselt, Zino Francescatti, Daniel Ericourt, Emanual Feuermann, Harold Bauer, Robert Casadesus, Bartlett and Robertson, Bidu Sayao, E. Power Biggs and Keith Falkner.

The Artist Series, managed by J. Herman Thuman, offers Robert Virovai, Lily Pons, Rachmaninoff, Lawrence Tibbett and the Bali Dancers as the attractions to a subscription list of some 700 in Taft Auditorium.

The Matinee Musicale Club, Mrs. Adolf Hahn, president, whose closed membership of some 800 attend five concerts in the Hall of Mirrors will hear Suzanne Sten, Hertha Glatz, Marcel Grandjany, Adolf Busch, Rudolf Serkin, Alexander Brailowsky, Heinz and Robert Scholz.

### Conservatory Events

The Cincinnati Conservatory of Music, George Klusmeyer, manager, brings speakers and special attractions for its student assemblies in Concert Hall seating 400. Frequently there is cooperation between the school and some group bringing a noted composer or musician. For instance when the Cincinnati String Quartet brought Harold Morris, composer-pianist.

The Orpheus Club, of which Thomas James Kelly is musical director, offers three concerts a season when the splendid men's chorus is aided by soloists. The 1939-40 season presents Mary Hopple, Myron Taylor and Margaret Speaks.

THE CINCINNATI STRING QUARTET

Formerly the Clifton Music Club brought such artists as Arthur Bliss, Louis Graveure, Mischa Levitzki and Grace Divine, in one of the smaller halls seating 500, but a depleted membership forced the club to discontinue this practice. However, some fine local talent is now engaged for the programs under Mrs. Harry R. Burns, such as the Cincinnati Trio Singers, the Conservatory String Quartet, for an audience of about 100.

The Contemporary Concert Series regularly presents the Cincinnati String Quartet in three or four programs of music by living composers at the Woman's Club hall accommodating up to 600. This quartet is heard in about 15 private concerts and in others outside Cincinnati. Its manager, M. Dickoré, also offers Ophia Smith in a costumed lecture-recital on "The Ladies of 1930-50 Entertain."

Among other groups which occasionally present musical attractions in various small club auditoriums are the Cincinnati Woman's Club, the College Club, the American Association of University Women, the Cincinnati Country Club, for audiences not over 400.

### Summer Opera Plans

The Cincinnati Summer Opera Company, Oscar Hild, manager, gives a six weeks season of grand opera in June-July at the Zoological Gardens out-of-doors auditorium accommodating 2,000 Outstanding artists are engaged as leaders in an all-professional cast. Plans for the forthcoming season are still in abeyance.

There is a small group of about 800 music lovers who mostly make up every audience. By its continued efforts to sell season subscriptions for the symphony orchestra concerts, the Woman's Committee of the Cincinnati Symphony Orchestra, has increased attendance at these concerts to over 5,000 and is building up a future audience in the Young People's concerts now attended by 3,000 young people from all the schools in greater Cincinnati.

## Dayton Maintains Notable Schedules

By BETTY A. DIETZ

DAYTON, OHIO.—The Dayton Philharmonic Orchestra Association, managed by Miriam Rosenthal, with the Dayton Orchestra under Paul Katz' direction as the foundation upon which the series is based, is presenting this year the most successful series of the major concert managements in Dayton.

Now in the seventh season, the Dayton Orchestra and Association have made amazing strides.

Between 200 and 300 season tickets were sold during the first season of the orchestra, while the Victory Theatre, which provides the background for the Philharmonic concerts and which seats 1,400 persons, was almost completely sold out before the 1939-40 musical season was begun. Inasmuch as the Philharmonic series does not depend on brilliant names and world-famous soloists for box-office attractions, the success of the series evidently lies in the civic-minded, and also musically critical Daytonians who appreciate the value of their own orchestra of fifty musicians.

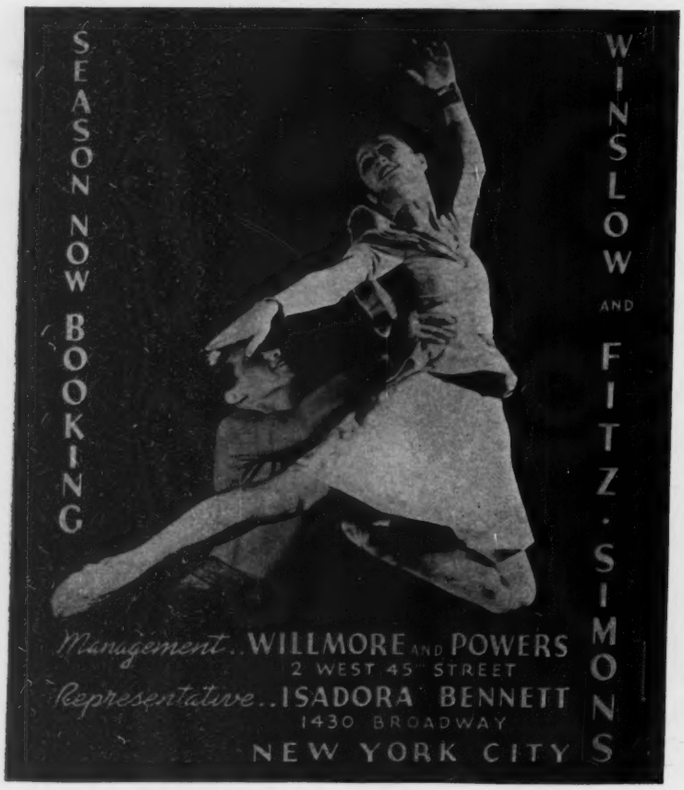
With the superb Don Cossack Russian Male Chorus, under Serge Jaroff's direction, as soloists, the 1939-40 season was opened. Equally successful were the performances of Eugene List, Roman Totenberg, the Inland Children's Chorus, and Gladys Swarthout. In February, the recently appointed concertmaster, young Israel Baker, will be presented as soloist.

The season will be brought to a close by the Dayton Philharmonic Chorus, which is directed by William J. Krebs, outstanding choral director, who organized the chorus five years ago. Mr. Krebs' Chorus will perform, for the first time in Dayton, Beethoven's Missa Solemnis. The solo quartet will be comprised of Martha Dwyer, soprano, Herman Krebs, tenor, Edna Bugden Browne, contralto, and Carroll Carr, baritone.

The oldest of Dayton's concert managements, the Artist Series, which is guided by Urban Schnurr of Dayton and J. H. Thuman of Cincinnati, has suffered considerably through an unusual amount of competition and a lack of a suitable auditorium. The Artist Series certainly cannot be criticized, for it has presented, as usual, artists of much merit, including Igor Gorin, Yehudi Menuhin, and Argentinita and her Spanish Ensemble. Marian Anderson, who is yet to appear, will undoubtedly draw a capacity audience.

### Poll Determines Artists' Popularity

An excellent new organization, the Dayton Concert Management, headed by Chester Young, based its bookings with but few exceptions on a poll taken among Dayton's concert-going public to determine which artists would be most welcomed. The result is that, though the management has been in existence less than a season, it has apparently established itself permanently. Presented by the new group to date have been the New York Philharmonic Orchestra, the Ballet Caravan, and Jussi Bjoerling, while booked for the remainder of the season are Walter Gieseking and Jeanette MacDonald.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Concert Management Richard Copley
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# Charles N. Drake, Long Associate Of Copley, Is Active as Successor

Photo by Ella Barnett

**CHARLES N. DRAKE,**
Director, Concert Management Richard Copley.

Charles N. Drake, life-long associate of the late Richard Copley, enters his first year as successor to the bureau established fifteen years ago by that affectionately remembered manager. With a general announcement of the office activities and plans, he paid profound tribute to the man who inducted him into the concert business twenty-five years ago and whom he later joined when the Copley office was launched. To be entrusted with the name and the security of the office is, in his words "a rewarding experience," affected as deeply by the memory of a warm personal attachment as by a responsibility to the traditional spirit and character of the bureau.

### Cooperating with Clubs

"Of increasing importance," he believes, "is a frank and cooperative approach to the problems of the music clubs, whose identity and influence in many communities are being minimized if not submerged by blanketing local concert activities." He feels that "the independence of the clubs is a direct responsibility of the independent managers whose 'personal interest' is their prime asset not only to artists but to those who engage them." He declares that "there is a genuine service due the clubs and other musical groups which in spirit are noncommercial, and moreover are the real godparents of music in America."

"If and when a straightforward effort is made to bring clubs and artists together on an equable basis that will eliminate waste, time and extravagance of operation, then and only then," Mr. Drake remarked, "we'll at last see a trace of the great American efficiency which has up to now been sadly absent from our line of endeavor. It should and can be a cordial, open-hearted, understanding sort of mutual efficiency, that is fairly close to the wave-length of musical art itself."

### Among Artists Represented

Represented by the Copley office are three leading Metropolitan Opera artists, Grete Stueckgold, Emanuel List and Irra Petina. Also among widely admired singers are Viola Silva, contralto, Rose Dirman soprano, Hans Joachim Heinz and George Dale, tenors, and Reinald Werrenrath, Alexander Kisselburgh and Bruce Boyce, baritones.

As for the past twelve seasons, the well-known Roth String Quartet is again under this management. Prominent in the list of pianists are James Friskin, Eugenia Buxton, Bela Bartok, Anton Bilotti, Gerald Tracy, Jakob Gimpel and Sol Kaplan, recently heard in Carnegie Hall.

Available violinists for this season and next are Erna Rubinstein, back in America after several seasons abroad, Robert Kitain, Russian virtuoso, Max Rosen and Benno Rabinof.

In the specialized field of harpsichord and early chamber music, Ralph Kirkpatrick has a distinguished place; also of particular interest on the Copley list are the noted French duo-pianists Violette and Helene Coffer-Chantal. The office announces that Tashamira, dance recitalist, has come under its management.

## John Carter Sings in Opera and Concerts

John Carter, tenor, has added German repertoire to his Metropolitan Opera engagements. He recently appeared in both Der Rosenkavalier and Tannhäuser. His winter tour started on Jan. 2, at the season's first musicale at the White House, and two days later he sang for the Rotary Club of New York. During the month he also appeared at La Grange, Ill., Richmond, Ky.; Cape Girardeau, Joplin and Springfield, Mo.; Independence, Kans.; and Hattiesburg, Miss.

## Academy of Allied Arts Presents Musicale Series

The Thursday afternoon musicales being presented at the Academy of Allied Arts, New York, offered Alan MacMurray, bass-baritone, and Philip Heffner, pianist, on Feb. 1; the Arco String Quartet on Feb. 8; and today (Feb. 15), Sybil Shearer, dancer. The Feb. 22 program will be devoted to trio music and on Feb. 29 Youry Bilstin, cellist, appears. Heard previously on this program were Marion Lorraine, mezzo-soprano; Emil Simon, cellist; Romeo Arsenault, pianist; and Mrs. Jasper Bayne, dramatic reader.

## Jolliffe Joins Academy

Norman Jolliffe, bass baritone, was recently elected a member of the American Academy of Teachers of Singing.


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| ROCHESTER PHILHARMONIC AT WHITE PLAINS | CLEVELAND ORCHESTRA AT PUBLIC AUDITORIUM |
| READING, PA., ORCHESTRA | ROCHESTER CIVIC ORCHESTRA (2) |
| CHICAGO ORCHESTRA | BALTIMORE SYMPHONY |
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# Cleveland Maintains Active Program of Brilliance

By ROSA H. WIDDER

CLEVELAND, O.—This city joins the nation-wide movement to promote musical activity, to penetrate as wide an area as possible with the finest musical offerings available.

Foremost as a booking agency is, naturally, the Musical Arts Association, operating the Cleveland Orchestra, engaging artists to assist in the twenty pairs of symphony concerts each season. Among the distinguished guests with this organization during the current season are: Rachmaninoff, Heifetz, Emanuel Feuermann, Josef Hofmann, Artur Rubinstein, Albert Spalding, Oscar Levant (a last minute substitute for Myra Hess), the duo-pianists Beryl Rubinstein-Arthur Loesser; also Rosa Tentoni, Charles Kullman and Ezio Pinza, soloists in the first performance of Berlioz' Damnation of Faust. The Cleveland Orchestra has been playing to overflowing audiences during the first half of the season; a recently formed organization of business men and civil leaders, calling itself Friends of the Cleveland Orchestra, has aided materially in bringing about record attendances; blocks of seats having been purchased and systematically offered to employees of their organizations either at reduced prices, or as gifts. In this way a certain amount of new blood has been infused into the symphony audiences, and many are the new faces to be seen among the intermission strollers.

A second series of six popular Twilight Concerts on Sunday late afternoons, conducted by associate conductor Rudolph Ringwall, was launched for February and March, so popular and successful was the first, recently concluded, series. The four all-star popular concerts at Public Auditorium, also proved of extraordinary box office success, the first two concerts, starring Kreisler and Martinelli, each having attracted nearly 9,000 listeners to Public Hall. An all-Wagner program with Melchior and Marjorie Lawrence, and Lily Pons with Andre Kostelanetz will take place on Feb. 18 and March 17 respectively.

Early in December the orchestra brought the Monte Carlo Ballet Russe to Public Music Hall for four performances, all of which were sold out long in advance.

### Brudno Concerts

The Cleveland Concert Course under Mrs. Emil Brudno's management boasts of a highly successful season, although perhaps not measuring up to last year's overflow audiences. However, a slight price raise may be responsible. Mrs. Brudno has for several years catered to the teaching profession in all fields in the way of price reductions which proved to be a wise move. The course is under the sponsorship of the Cleveland Museum of Art, which, however, assumes no responsibility whatsoever. There is no financial support other than the funds obtained from subscription. For this season Mrs. Brudno offers the Boston Symphony Orchestra under Koussevitzky, Zino Francescatti, Mischa Elman, Horowitz; Piatigorsky in joint recital with Rubinstein-Loesser, duo-pianists, and the Devi Dja and Jooss Ballets. Public Music Hall, with a seating capacity of 3,000, is for the most part filled to capacity; last season there were instances of a large audience on the stage.

Less pretentious in scope, but of great local importance are the concerts under the management of Mrs. T. Wingate Todd, who last season launched a series of chamber music concerts at the Cleveland Club, seating capacity 600. This season again, the three concerts will present various chamber music organizations, all local talent; an eager audience composed of students, professional musicians and socialites is the mainstay of these evenings. Under the same management, Boris Goldovsky was heard in three piano recitals at Wade Park Manor during November - December; capacity audiences (300) were the rule at these performances.

Photo by Geoffrey Landesman

MRS. EMIL BRUDNO,
Cleveland Concert Manager.

### Art Museum Events

The Art Museum offered, besides local talent, Ernest Krenek in a lecture-recital in January at its own auditorium, seating 500.

Elmer Wiener, who has brought at various times Rachmaninoff, Virovai and Nelson Eddy to Public Music Hall, will again this season manage Nelson Eddy for one appearance.

The Northern Ohio Opera Association books the Metropolitan Opera forces for a festival week of eight performances early in April. This is the thirteenth annual visit of the Opera Association and its record of attendance hovers around 63,000; 40,000 of these are supplied by Greater Cleveland, while the rest are visitors from all Ohio, Pennsylvania and West Virginia.

### Cleveland Heights Series

By ELEANOR WINGATE TODD

CLEVELAND HEIGHTS, O.—The concerts which we have arranged, and the artists whom we have brought here include in January, February, March, 1939, at the Cleveland Club, seating 400, three chamber music concerts utilizing twenty-six of the finest local artists. On April 4, we presented the Harvard Glee Club at Severance Hall, which was sponsored by the Radcliffe Club of Cleveland, and in November and December, three recitals in Wade Park Manor.

We have also presented Boris Goldovsky, in solo and with Margaret Goldovsky in a recital for voice and piano. For January, February and March, 1940, I have arranged three chamber music concerts.

In the spring of last year, we presented The Philharmonic Orchestra of Cleveland, consisting of seventy-five young musicians under the direction of Dr. Karl Grossman at Severance Hall. Other concerts were Alice Chalifoux, harp, and Louise Walker, violin, at the Clifton Club, seating 250.

There will also be a special concert in April at the Wade Park Manor.

### Alice Aldrich Joins Faculty

CLEVELAND.—Appointment of Alice Aldrich to the faculty was announced by Beryl Rubinstein, director of the Cleveland Institute of Music, as the second semester opened on Feb. 5. G. N.

## Youngstown Club Series

By MRS. BERT H. PRINTZ

YOUNGSTOWN, O.—The Monday Musical Club, of which I have been president for four years and program chairman, is now in its forty-third year. We have created an interest in music in our city that is growing continuously. We also have a large junior and juvenile department whom we are educating to attend and support our Artists Concerts.

We receive the cooperation of many organizations, such as the Federation of Women's Clubs, the Junior League and the Music Teachers' Association, in the sale of tickets.

The Monday Musical Club is the outstanding organization in this field in our vicinity. We find that our people care less for dance attractions than for anything else. They are most enthusiastic about the great visiting orchestras and prefer operatic singers more than Lieder singers. Instrumental and chamber music concerts are also in much favor.

This season we booked the Cleveland Orchestra, Robert Virovai, Risé Stevens, Josef Hofmann and Nelson Eddy. For 1940-41 we expect to expend a similar amount. Our newly elected president is Mrs. Carl Ullman.


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# Indianapolis Hangs Out "SRO" Sign

By HERSCHELL C. GREGORY

INDIANAPOLIS, IND.—The fact that the Indianapolis Symphony Orchestra, the Martens Concerts, Inc. and other concert managements have been forced to hang out their "sold out" signs this season presages an unusual attendance and enthusiasm for visiting artists in the new year. The orchestra concerts for children both at the Murat and in the local high schools have created a new appreciation and have resulted in an increased attendance of young people at all concerts throughout the city.

Singers, instrumentalists, ballet dancers, symphony orchestras, and an occasional opera company have appeared here in recent years with the result that music lovers not only of this city but also of the surrounding towns and cities do not hesitate to purchase tickets whenever an announcement appears.

### Martens Concerts Outstanding

For a number of seasons the Martens Concerts, Inc., have provided this city with outstanding artists. Mrs. Martens' office is located in the heart of the business district and she presents most of her attractions at the English Theatre, only a few steps away. This theatre has a spacious stage, excellent acoustics and everything to meet the demands of an artist or ensemble group.

The Murat Theatre, home of the Indianapolis Symphony is within easy walking distance of the downtown district. A spacious auditorium with excellent stage facilities, there is ample parking space available for patrons.

Some of the other organizations that occasionally present visiting artists are the Männerchor, which gives outstanding concerts at the Athenaeum, and the Indiana Matinee Musicale, at the L. S. Ayres auditorium. The Indiana World War Memorial auditorium on N. Pennsylvania, and the Odeon, are much in demand for concerts by the faculty and students of the Jordan Conservatory of Music. Cadle Tabernacle, a spacious building is the largest auditorium in the city but only a few concerts have been given there in recent years. Keith Theatre, downtown, and the Propylaeum offer facilities for smaller audiences.

### Dealer Advances Piano Teaching

Work of Frank O. Wilking, Indianapolis piano dealer and teacher, is gaining widespread interest because he has evolved a course of instruction for beginners which is rapid in teaching. The method is being used here and a series of books is being completed to introduce the method in other cities.

The author believes that it is necessary to start the student to play the piano quickly and correctly in order to hold his attention.

Mr. Wilking in 1937 presented and directed the 125 Grand Piano Festival in Butler University Fieldhouse. The event was held at the same place the next year. This year Mr. Wilking was invited to direct the 150 Piano Festival in Detroit.

HERTHA GLATZ,
contralto, was guest soloist with the Fort Wayne Civic Symphony, Jan. 22, when she was heard in an aria from Samson and Delilah and the Habanera from Carmen, and in a group of songs which included works of Purcell, Schubert, Respighi and Moussorgsky. Miss Glatz is now on her second tour of the United States and Canada for this season, and will appear in Newburg, Pa.,; St. Olaf's College, Northfield, Minn.; Paterson, N. J.; Middletown, Conn.; Springfield, and Columbus, Ohio, later making a return to Canadian cities.

# University of Kansas In 38th Concert Year

By D. M. SWARTHOUT
Dean, School of Music, University of Kansas

LAWRENCE, KAN.—The management of the University of Kansas Concert Series looks forward to its thirty-eighth consecutive season with considerable optimism. With the dedication of the great Hoch Auditorium some twelve years ago, an arrangement was worked out for a student activity ticket which allows the student body of over 4,000 to enjoy the annual concert series at something like 12 to 15 cents a concert.

The present season offered Marcel Dupré, Lawrence Tibbett, Zino Francescatti, Paul Musikonsky, the Kansas City Philharmonic Orchestra, The Eva Jessye Choir and the San Francisco Opera Ballet, which was substituted for Gieseking.

Attendance at all concerts has been gratifying, though with but a relatively small number of seats open to faculty and general public, and the activity ticket kept at as low a price as possible, consistent with a high caliber of artist, it takes careful planning from year to year to keep on the right side of the ledger. So far this has been successfully managed.

For the most part, concert managers have been co-operative in scheduling artists at fees that took into consideration the educational approach, although a growing tendency on the part of some to ask a percentage of box office receipts on single admissions is not viewed with favor by many local concert managers having to work on as close a margin as most universities and colleges are compelled to do.

### Artists' Fees Sometimes Excessive

Again, certain artists, while artistically "tops," are billed entirely too high for their drawing power in any excepting the larger metropolitan centers. The engagement of such artists in many university and college communities becomes impossible.

Negotiations are now under way for a concert series for 1940-41 equal to any yet arranged. Unless world conditions become an increasing menace to this country, we look forward to another fine year.


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# Omaha's Concert Plans Extensive

By HENRIETTA M. REES

OMAHA, NEBR.—"What are your concert plans?", I asked the presidents or managers of every club which has brought an artist to Omaha in the past year.

The Tuesday Musical Club (Mrs. Roy Page, president, and Juliet McCune, chairman of the program committee) has two remaining concerts on this year's series, presenting the St. Louis Symphony Orchestra, Vladimir Golschmann, conductor, Feb. 16, and Risé Stevens, mezzo-soprano, March 12. This club of 1,500 members is strictly a non-profit organization, which brings five evening concerts per year. They use Central High Auditorium.

The Morning Musicale, organized and managed by Mrs. Howard Kennedy and Mrs. A. V. Kinsler, is a group of about 400 members which enjoys a series of morning musical affairs in the Hotel Fontenelle ballroom.

They presented Symphonic Strings, eighteen local women instrumentalists under the direction of Richard Duncan of the University of Omaha, assisted by Dorothy Haugh, soprano, on Jan. 16.

Other concerts are by Carroll Glenn, violinist, March 23; Walter Mills, baritone, April 15. Mrs. Kennedy states that their membership has increased so much this season that they are looking forward to next year with great enthusiasm.

The World-Herald, through its promotion department, occasionally sponsors some large-scale musical event. T. W. Summers, manager, announces that it will continue to present Community Sings in the parks all through the summer, but that there are no plans for further concerts this season.

### State Music Teachers Active

The Nebraska State Music Teachers' Association only engages talent once a year for its state convention in October, and according to Edith May Miller president, this takes the form of lectures and recitals in master class sessions.

The Matinee Musical Club is a small group of energetic, actively musical young women, who not only have programs for their regular club meetings, but who recently presented Alec Templeton to a packed house. Miss K. Anthony, president, says that their principal activity in the future is to sponsor a local Symphonietta of twenty-nine members under the baton of Richard Duncan of the University of Omaha for a concert sometime in April.

The public schools are music-conscious here, and each of the five high schools is on the lookout for musical activities for their particular programs. When the St. Louis Symphony comes, the public schools will have an afternoon concert with tickets available for the higher grades of the school children. Lytton Davis is supervisor of music.

Our Saviour's Lutheran Church presented F. Melius Christiansen and the St. Olaf Choir at Technical High School Auditorium, Feb. 9.

The musical outlook is more promising each year, not because people have more money to spend, but because more people are interested in good music, thanks to the radio, the movies, and other agencies which make it possible for vast multitudes to hear often the finest artists and the greatest music.

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"Mr. Poole gave a rousing performance of the Afro-American Symphony, and his reading of the Shostakovitch May Day Symphony created a furore and one heard bravos." —New York

"Mr. Poole and the orchestra played the Borodin Symphony with skill and imagination while the Love of Three Oranges by Prokofieff received a stirring performance."—New York

"Poole in a graceful authoritative manner put his musicians through their paces . . . "—Detroit

"He has the laudable faculty of getting down to fundamental meanings and can evoke tremendous fortissimos and wispy pianissimos."—Detroit

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## Arkansas University Series Books Artists

By HARRY E. SHULTZ,
Director, Department of Music, University of Arkansas

HARRY E. SHULTZ

FAYETTEVILLE, ARK.—At the University of Arkansas the problem is different from that of most managers. There is not any uncertainty about patronage and box office receipts, as the Student Activities Fee takes care of our concert series budget.

Musical interest in concerts is gaining momentum since we inaugurated a "Star" series three years ago; the students attend almost en-mass and demonstrate their approval and appreciation.

Among artists and groups that have appeared are Albert Spalding, Jose Iturbi, Sarita, Ballet Caravan, Mexican Tipica Orchestra, Helen Jepson, Nino Martini, John Gurney, Metropolitan Opera Quartet, and the St. Louis Symphony.

Vronsky and Babin played for us Jan. 19 and the St. Louis Symphony will appear April 4. Another major attraction, not yet determined, will complete our season.

The series is sponsored by the Committee on Student Affairs.

MARTHA LIPTON,
American contralto, will appear with the New Friends of Music at Town Hall, New York, on Feb. 18.

## Charles Foley Opens New Publishing Offices

### Former Concert Manager Now Devotes Whole Time to Field

Charles Foley, then representing such well-known artists as Kreisler, Farrar and Rachmaninoff, last year retired from concert management to devote his interests solely to his publishing business.

Mr. Foley was long the copyright owner of the major part of the compositions of these artists, which were published by him and distributed in the United States by Carl Fischer, Inc. In 1934 Mr. Foley issued his own catalogue, but the distribution of it continued in the hands of his sole-selling agent.

At the expiration of the sole-selling agency contract with Carl Fischer in December, 1939, Mr Foley established his offices at 4 East 46th St., New York City, and inaugurated a plan of distribution of his catalogue by means of certain authorized distributing centers in key cities throughout the United States.

Distributors thus authorized by him, Mr. Foley announced, will carry enough stock at all times to fill the needs of dealers and others in their particular territories, thereby servicing them promptly and efficiently.

The following distributors have been appointed at this writing: Carl Fischer, Inc., New York and Chicago; Boston Music Co., Boston, Mass.; Willis Music Co., Cincinnati, O.; Theodore Presser, Philadelphia, Pa.; G. Schirmer of La., Inc., New Orleans, La.; S. Ernest Philpitt, Washington, D. C.; Chesbro Music Co., Idaho Falls, Idaho; Southern Music Co., San Antonio, Tex.

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# Detroit Orchestra Is Seeking $46,000 to Guarantee Future

## Notable Procession of Soloists Distinguishes Ghione's Season in New Masonic Auditorium

DETROIT, MICH.—A campaign has been opened to save the future of the Detroit Symphony Orchestra, for which $46,000 must be collected if this organization is to finish this season. All newspapers and radio stations have joined in the campaign to make all Detroiters recognize the gravity of the situation. It is a well-known fact that no major symphony can successfully maintain itself on its ticket sales. In the present case, the orchestra had a capacity house for almost every concert, but only 46% of the expenses were covered. That 46% is a vast improvement over other seasons, when the receipts have been between 35 and 38%.

### Concerts in New Hall

The Detroit Symphony started its 26th season with a certain anxiety owing to the decision to leave Orchestra Hall, which had been the home of the orchestra for some years, and make the huge Masonic Auditorium its new headquarters. And although Masonic Temple accommodates 5,600, while Orchestra Hall held only 1,500, almost every concert has been a sell-out. Murray Paterson, manager of the orchestra, and the board of directors should feel very gratified at the response to their desire to make the orchestra concerts available to a larger public.

Franco Ghione, musical director, and Victor Kolar, co-conductor, have led a series of concerts with notable soloists.

The Saturday evening and Young People's concerts were directed by Mr. Kolar and attracted unusually large audiences The soloists appearing were Alec Templeton, pianist, the Eva Jessye Choir, and William Hain, tenor, and Jascha Schwartzman, cellist, soloists on a Victor Herbert program. Mr. Kolar presented Mendelssohn's Elijah with Thelma Von Eisenhauer, soprano, Miss Breiner, contralto, Joseph Laderoute, tenor, and Arthur Thingstad, baritone, assisted by the Concert Choir of Central High School, Harry Seitz, director.

In the Masonic Auditorium series the Don Cossack Chorus, Argentinita and her Spanish dancers, and John Charles Thomas, baritone, were presented before huge and enthusiastic audiences.

### Next Season's List

Artists to appear next season in the Masonic Temple Series are: Oct. 14, Rachmaninoff; Nov. 4, Jooss Ballet; Dec. 2, Mischa Elman; Jan. 16, 1941, Marian Anderson; Feb. 3, Lawrence Tibbett; and March 7, Vronsky-Babin.

The San Carlo Opera Company attracted enthusiastic crowds for two weeks of operatic repertoire. An item of unusual interest was the appearance as Seibel in Faust of Winifred Heidt, Detroit mezzo-soprano and winner of a prize and a provisional contract with the Metropolitan Opera, New York.

HARRY F. BORT,
President, Variety Concert Bureau, Inc.

### New Bureau Formed

Announcement has been made of the formation of the Variety Concert Bureau, Inc., with offices at 1515 Woodward Ave., Detroit. The officers are Harry F. Bort, president; William G. Fead, secretary; and Roy J. Brown, treasurer. Dedicated to the promotion of established theatrical and concert activities, the Variety Concert Bureau will lend every effort to introduce to Detroit new and worthy talents, as well as the tried attractions.

All three officers are veterans in the business and enjoy well-earned reputations. Mr. Bort has been in the concert and amusement business for more than 30 years, with extensive experience in Cleveland, Toronto and Chicago, as well as in Detroit. In addition to his present Cleveland interests, he maintains his own ticket agency in Detroit and during the past few years has handled Paderewski, Lily Pons, San Carlo Opera Co., and others.

Mr. Brown also has had lengthy experience in the concert and entertainment field. Until its close last spring he was manager of Orchestra Hall. He has been with the Detroit Symphony Society and Orchestra Hall for over 15 years.

Mr. Fead is a former Canadian newspaperman and was associated with a New York theatrical publicity firm until five years ago, when he came to Detroit. In Detroit he has been with the Cass Theatre and Orchestra Hall.

### Michigan Symphony Reorganized

The newly reorganized Michigan Symphony, Valter Poole, director, has just given two concerts at which Evelyn Woods, pianist, was heard in the first Beethoven concerto, and Gaston Brohan, double bass, played three pieces by Serge Koussevitzky for this instrument and orchestra. The chief interest in the second concert was the Detroit premiere of Aaron Copland's El Salon Mexico.

GILBERT BEAUME.

### Michigan State Teachers College Books Artists

MOUNT PLEASANT, MICH.—The outlook for musical attractions in this area is better than it has been for many years.

We are planning to improve our offerings and expect to spend considerably more money than we did last year. Our course has been running now for forty years, and we have never lost money on it, which speaks well for this section of the state. C. C. BARNES


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# *Minneapolis Expects Full Year*

By EARLE G. KILLEEN,
University of Minnesota

MINNEAPOLIS, MINN.—The streamlined trains of the Northwest bring forty artists to the Twin Cities during the concert season—an average of more than one each week—and in addition such organizations as the Monte Carlo and Littlefield Ballets.

The central power of this musical activity is the Minneapolis Symphony Orchestra, Arthur J. Gaines, manager, which is located on the campus of the University of Minnesota in Northrop Auditorium, with a seating capacity of 4,800. This organization will have given about thirty-five local concerts plus a tour of three weeks when spring halts the season.

Photo by Gene Garrett

MRS. CARLYLE M. SCOTT,
manager of the University Artists' Course.

Mrs. Carlyle M. Scott, manager of the University Artists Course and numerous downtown concerts, is the dynamic manager who has been identified with development of interest in concerts in this part of the world for twenty-five years.

The Thursday Musical Club of Minneapolis and the Schubert Club of St. Paul are responsible for many concerts each season, and the men through the Apollo Club of Minneapolis, and the Orpheus Club of St. Paul make important contributions.

### Concert Patronage Growing

The present season gives ample evidence of growing patronage of concerts. The Minneapolis Symphony Orchestra increased its symphony season from sixteen to eighteen concerts and with a larger sale of tickets. The ticket sales of the University Artists Course have increased almost to the S.R.O. point and this in an auditorium seating 4,800.

The Apollo Club presents the most unusual sign of these times; instead of one presentation of each program, two are now necessary.

Aleady the Minneapolis Symphony Orchestra, with a spring tour of three weeks for this season, is certain of four weeks for next.

More concerts in larger auditoriums with larger audiences is the order of the day; the successes of this season are insurance for next.

# Denver Bookings Are "Up to Par"

By GUSTAV SCHOETTLE

DENVER, COLO.—Messrs. Oberfelder and Slack have collaborated for the last ten years in bringing to Denver musical attractions of outstanding merit. Heifetz, Marian Anderson, Bidu Sayao and Piatigorsky, José Iturbi, Lauritz Melchior, Nelson Eddy and Jeanette MacDonald are the artists presented during the current season, while their course for next year includes Fritz Kreisler, Kipnis, the Russian ballet, Horowitz, Helen Jepson, Dorothy Maynor, the Don Cossacks, Richard Crooks and Sergei Rachmaninoff.

The Oberfelder - Slack management presents its artists in the city auditorium with a seating capacity of almost 3,000. Attendance during the last few years has steadily increased so that now about 90 per cent of the seats are sold in season tickets.

### Pro Musica Active

Of major importance in bringing artists of merit to this city is also the Denver chapter of Pro Musica. The leader and guide in its activities ever since its inception a number of years ago has been Miriam Patterson Campbell. Under her leadership artists with modern and ultra-modern tendencies have been heard in Denver, but this year there is evident a more conservative tendency and thus in its last concert Harold Bauer was heard in a performance of a Handel Suite and the Schumann Fantasie. He collaborated with the Denver String Quartet in the Brahms quintet.

The Barrere ensemble is the remaining attraction booked by Pro Musica for this season. A special word of commendation is due to Alberta Pike, the organization's energetic publicity director. No definite plans have as yet been made for next season.

### Recent Symphonic Programs

After the customary holiday lull the Denver Symphony Orchestra, now in its sixth season, gave a concert under the leadership of Manoah Leide-Tedesco, guest conductor. A varied program of shorter numbers with Mozart's "Haffner" symphony as its chief ingredient was most enthusiastically received. Charlotte Barth Howell, dramatic soprano, was the assisting soloist in Dich theure Halle from Wagner's Tannhäuser.

The Civic symphony orchestra, Horace E. Tureman conducting, presented in its third seasonal concert Dohnanyi's brilliant and colorful suite in F sharp minor. The assisting soloist was Joseph Knitzer, who gave an excellent account of himself in the Brahms violin concerto adding several encores at the insistent demand of the audience.


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# Kansas City, Mo., Focus of Rich State Program

By MRS. PAUL C. BARBEE

KANSAS CITY, Mo.—This city wants the "tops" in musical entertainment for 1940-41. That upward vision, which resulted in the establishment of a Philharmonic Orchestra during the depression has been maintained, regardless of droughts which resulted in the reduction of livestock, of feed and crops and grain milling.

Industrially speaking, Kansas City is making great strides. The center of an immense area of fertile agricultural land, much of which is rich in minerals with no section unproductive, Kansas City is also the financial capital of the Tenth Federal Reserve District and was in eighth position in bank clearings in 1938.

The income received by farmers and ranchers in the Kansas City area, arising from the sale of crops and livestock, and including rental and benefit payments received for 1938 is disclosed by the Industrial Department of the Chamber of Commerce as $2,516,609,000. Other government reports indicate the steady growth of this area.

### New Type of Audiences

A new type of youthful listener is in evidence here. Students of violin, voice, piano and other instruments, cognizant of the lack of positions in their chosen work, following college and university graduations, are turning to the study of harmony and theory. The object is to obtain the Public School Music degree as more positions for music students are available in this field than in any other. Members of the many high school orchestras and bands, that of the Kansas City Conservatory, of the Kansas City Training School and of the Federal groups augment the serious listeners.

WALTER FRITSCHY

Hearing entire symphonic works without cost at Swope Park during the summer not only raised this community's morale last season, but educated the public musically. Audiences ranged from 8,000 to 10,000. When the tie-up of the summer and winter symphonic groups can be accomplished, Kansas City will attain a major status musically.

Our city offers adequate modern halls with artistic decor including U. S. Epperson Hall in the Kansas City Art Institute, seating 500; Thomas A. Edison Hall in the Power and Light Building seating 1,000; Atkins Hall in the William R. Nelson Gallery and Atkins Museum seating 700; the Municipal Auditorium seating about 10,000; the Music Hall of this Auditorium with a capacity house at 2,700 and the Little Theatre of the same building which will accommodate about 800. The Young Matrons Club House, the Jenkins Music Hall in the Jenkins Music establishment, the Jewish Center, and the Liberal Center are adequate smaller auditoriums where Guild programs, Kansas City Music Teachers and Federated Music groups present students.

### Walter Fritschy Active

Walter Fritschy, concert manager, has been most discriminating in the selection of artists. His subscribers include some of the town's oldest and most distinguished citizens. Fritschy Attractions are in their 33rd year. Held on Tuesday evenings in the Music Hall, they included this season Argentinita and her Spanish Ensemble, Lina Pagliughi, coloratura soprano and John Amadeo, flutist; Josef and Rosina Lhevinne, duo-pianists and Albert Spalding, American violinist. Alexander Brailowsky, pianist, appears on Feb. 20 and John Charles Thomas, baritone on March 12.

Marian Anderson, contralto was heard on Jan. 26, first billing under Fritschy management.

### Philharmonic Soloists

Karl Krueger and the Philharmonic directors have shown remarkable vision in selecting noteworthy attractions with the Philharmonic. Mr. Krueger's wide acquaintance and friendship, abroad and in this country, with noted artists, has enabled Kansas Citians to enjoy many noteworthy attractions.

The Philharmonic Matinee Subscription Series included Loyd Rathbun, oboist, in d'Indy's Fantasy for Oboe and Orchestra and Skilton's Overture in E Major in its first hearing locally; Richard Hale, baritone, sang Daniel Gregory Mason's Five Russian Songs, and was narrator in Prokofieff's Peter and the Wolf; Wiktor Labunski, Ernest Guntermann and Samuel Thaviu in Bach's Brandenburg concerto for piano, flute and violin; Randall Thompson's symphony No. 2.

### Other Activities of Season

The Horner-Moyer Bureau presented Ted Shawn and his Men Dancers in Dance of the Ages.

The Kansas City Chamber Music Society, sponsored by Dr. Clarence Decker, president of Kansas City University, and Henry C. Haskell of the Kansas City Star presented the Thaviu String Quartet of Philharmonic musicians in the fourth season; the Hart House Quartet were guests on Dec. 2.

The Kansas City Art Institute sponsored the American Ballet Caravan, Lincoln Kirstein, director.

### Kansas University Course

The Kansas University Concert Course, D. M. Swarthout, manager, offered for its thirty-seventh season Marcel Dupre, French organist and composer; the Eva Jessye Negro Choir; Zino Francescatti, violinist; the Kansas City Philharmonic Orchestra; with Walter Gieseking, pianist, Lawrence Tibbett, baritone, and Paul Musikonsky, violinist, yet to come.


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# Chicago Concerts Attract

(*Continued from page* 13)

soloist on March 10; Grace Moore on March 24 and on April 7, the Negro soprano, Dorothy Maynor will make her first Chicago appearance. Speaking of the new series, Mr. Voegeli said "during the regular symphony season there is little opportunity for use of that most gorgeous of all musical instruments—the human voice—even with the orchestra the use is limited by the very nature of the programs. It is seldom, therefore, that Chicago music-lovers have opportunity of hearing outstanding vocalists of the country with accompaniment such as may be had only with an orchestra of the standing of the Chicago Symphony. The programs for the new series will be so designed as to give the fullest opportunity to the soloist."

### Soloists Attract in Chicago Symphony Programs

When all is said a symphony orchestra is the principal asset in any music center and the Chicago Symphony occupies first place in the music scheme of our metropolis. Beveridge Webster introduced here Anis Fuleihan's piano concerto in his second solo appearance under the direction of Frederick Stock. The novelty, though beautifully performed, impressed only moderately and its chief asset is its shortness for it requires only twenty minutes for performance. It is melodious enough and abounds in difficulties which were easily surmounted by the soloist who knows no peer among technicians of the keyboard. Composer, soloist and conductor were recalled several times. Webster rose to new heights in the Liszt Totentanz, which he executed flawlessly and with a fleetness and brilliance that aroused the listeners to clamorous demonstrations.

Nathan Milstein's three appearances brought the largest audiences of the current season to Orchestra Hall. The wizard of the bow played stunningly the Dvorak A minor concerto for the Tuesday patrons and the Tchaikovsky D major at the Thursday-Friday concerts and though he will return for a recital on March 25 the auditors would not permit him to retire without hearing more and their frenetic applause compelled him to break the no-encore rule. The sixteenth program was given entirely to Tchaikovsky in celebration of the one hundredth anniversary of his birth. The Manfred Symphony, not as often performed as other Tchaikovsky symphonies, has seldom been played with greater tonal beauty or majestic sweep by our orchestra so that Stock and his men were feted more buoyantly than at any time since the beginning of the new year.

### Jussi Bjoerling Fills Civic Opera House

Either Jussi Bjoerling's popularity has grown here by leaps and bounds since his debut with our opera company, or Manager Harry Zelzer has found a new way of attractng purchasers to the box office. Whatever the case might be, the vast Civic Opera House was filled for the lone recital of the Scandinavian tenor, who poured out golden tones in operatic arias, songs of his native land and German Lieder.

### Illinois Symphony Orchestra Events

Izler Solomon, who owes a debt of gratitude to Eric DeLamarter whose tutelage has been invaluable to the regular conductor of the Illinois Symphony Orchestra, featured the Black Orchid suite from the former Chicagoan's stylized ballet-satire, a work deserving repetition in its present form and whetting our appetite for the ballet in its entirety, for since Stravinsky's L'Oiseau de Feu and Petrouchka no such atmospheric ballet music has come to our notice. Beautifully performed, the suite made a decided hit. Arthur Honegger's Nocturne and Milhaud's Suite Provencale were given first performances here but somehow both missed fire. Likewise the soloist, Ruth Bassett, whose chief asset is her musical intelligence, for her voice becomes metallic when forced beyond its short range.

Albert Goldberg, state director of the Illinois Music Project, stood at the podium in the absence of Mr. Solomon and made the Illinois Symphony sound as a first-class symphonic body in Mendelssohn's Ruy Blas overture, Vaughan Williams' Aristophanic Suite, Tchaikovsky's Francesca da Rimini fantasia and Strauss' Der Rosenkavalier waltzes. The Spohr violin concerto in A minor had in Hans Muenzer, a fine interpreter, one whose technic finds no obstacle too difficult and whose ingratiating tone added charm to the archaic work.

### Marian Anderson Sells Out Auditorium

Marian Anderson, the only artist that has appeared five times in so many seasons on the History and Enjoyment of Music Series of Northwestern University College, sold out the Auditorium and many extra seats had to be placed in the boxes and in the orchestra pit. The favorite singer will return for another engagement on April 21 at the Auditorium. Marian Anderson is Marian Anderson and ever since her first appearance the public has taken her to their hearts and whatever she does is accepted as great artistry.

### Julius Katchen in Recital

Julius Katchen, the thirteen-year-old piano prodigy scored such a sensational success with the Civic Orchestra recently that Manager Henry E. Voegeli brought him back for a recital at Orchestra Hall. One of the largest audiences of the year greeted the lad who rewarded his newly made followers with excellent piano playing and bewildering technical feats. His salient qualities are marked authority, fine sense for contrast and a tone of singing quality. His interpretations of the classics are correct but he should pay more attention to accuracy and pedalling, as he often strikes wrong notes and employs too freely the loud pedal.

### Ruth Ray and Wise in Joint Recital

After too long an absence from our concert halls Ruth Ray returned in a joint recital with B. Fred Wise, tenor, under the auspices of Psi chapter of Delta Omicron, and surprised her most sanguine admirers with illuminating executions of compositions seldom programmed such as the Nin-Kochanski Chants d'Espagne, the Palmgren-Powell May Night and Novacek's Perpetuum Mobile. A student of the late Leopold Auer, Miss Ray has the same violinistic virtues that have been admired in the Yascha and Mischa disciples of the great master. Miss Ray gives special attention to the interpretative side of her art and with her flawless technic and tone of sensuous beauty and large dimension she has developed into a virtuoso of the first caliber. Elegance and charm marked her performance and in Tartini's Le Trille du Diable she astounded by the ease with which she disposed of its difficulties. With eloquence and suavity she exposed the Iberian idiom of the Nin-Kochanski songs of Spain. All in all Ruth Ray has come back in a big way and hereafter should devote more of her time to concertising. Mr. Wise remains the conscientious singer we have often admired. He sings with taste and understanding, the prevailing qualities in his vocal make-up which needs greater freedom before he can cope with the demands of Mozart's Il mio Tesoro Intanto.

### Another Butler Pupil Scores in Debut

A newcomer who answers to the name of Marjorie Burgess, a soprano and a disciple of Hanna Butler, made her debut in Kimball Hall under the auspices of the American Music Foundation. Regal to look at, Miss Burgess probably caught the eye of one of those Hollywood scouts who ramble around our concert halls, for it is said that already a movie contract is under way. If visually the young singer is outstanding, vocally too she has much to recommend her. Having searched for novelties in building her program she brought to attention excellent songs of varied nature and nationality. Possessing a voice of ample dimension the young vocalist, like so many students, prefers quantity to quality and forsaking the advice of her mentor she blasted some high tones in her first group which marred somewhat the beauty of her song. Later she exhibited a lovely pianissimo and her use of mezzo-tints

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made us forgive that vocal exuberance which might be ascribed to nervousness or over-eagerness. Clear diction, fine phrasing and assurance are contributing factors of Miss Burgess' make-up that promise much for her future.

### Winston-Cristea Joint Recital

Margaret Grover Winston, mezzo soprano, and Joseph Cristea, tenor, would seem to have been raised in the same artistic mould for the qualities and faults they exhibited in their joint recital in Kimball Hall made them twins in vocal production. Both have improved vastly since last heard here and have gained in authoritative delivery and in the projection of the text and had they modelled their low and medium registers on their excellent upper ranges they might have reached an uncommonly high place in the realm of song. Unfortunately, both Miss Winston and Mr. Cristea still have much to learn in the way of tone production and emission. Both found great aid in their accompanists, Fritzi Siebach for the tenor and Hugo Brandt for the mezzo.

### Bettina Bjorksten Delights in Recital

In her debut recital at Kimball Hall, Bettina Bjorksten, a soprano with European training and experience, who recently joined our tonal fraternity revealed herself an accomplished singer with lyric voice of ample range and lustrous quality, a fine musical style and a keen sense of feeling. She sang most effectively oratorio and operatic airs, French and English songs and particularly German Lieder. A stunning stage presence and gracious personality added to the listeners' delight which was manifested in their insistent demand for encores. Charles Lurvey supplied admirable accompaniments.

### Esther Goodwin to Sing with Swedish Choral Club

Esther Goodwin, contralto, who sang in several Messiah performances in and around Chicago during the holidays, is engaged for the contralto solo parts in the Swedish Choral Club's presentation of Haydn's Mass at Orchestra Hall, May 27, under Harry T. Carlson's direction.

### Podolsky-Foederl Joint Recital

Leo Podolsky, pianist, and Leopold Foederl, violinist, joined forces in a program at Sherwood Recital Hall, playing sonatas by Corelli and Franck with fine unity and excellent musicianship. In Isolde's Love-Death by Wagner-Liszt and the Liszt F minor Etude, Mr. Podolsky's performance was that of the consummate artist. Mr. Foederl gave a telling account of the Bach Chaconne for violin alone.

Photo by Moffett Studio

**HENRY E. VOEGELI,**
manager of the Chicago Symphony.

### Mae Doelling Schmidt Plays for Fine Arts Forum

As soloist at the Fine Arts Forum musicale, Feb. 1, Mae Doelling Schmidt gave a group of modern compositions by Griffes, Ravel, Poulenc, Prokofieff, Villa-Lobos and Casella clean-cut, musically effective and illuminating performance.

### Chicago Woman's Musical Club Contests

Winners of the Chicago Woman's Musical Club's twentieth annual contests will be awarded a scholarship of $100 each in voice, piano and strings. Scholarships may be with any teacher designated by the winning contestants and in addition the three winners will be presented in a downtown joint recital next fall. The closing entrance date is March 1, and information may be obtained from Mrs. Alice Baenziger Adams, 1533 E. Marquette Road, contest chairman.

### Phi Beta to Make Music and Speech Awards

Phi Beta will present over a national hook-up in June the National Phi Beta Radio Award to the sponsor of the musical program of greatest merit for the year. In keeping with its effort to foster only the finest in music and speech, National Council has added the radio award to Phi Beta's program of encouragement. Another recently voted award is the Phi Beta Forensic Award—a one hundred dollar scholarship to be given to the outstanding girl student who finishes first in the national contest to be held in May. The National Forensic League has pioneered in high school speech contests. Phi Beta's award is the only one of its kind in the N.F.L.

Epsilon chapter at New Orleans has been reestablished and Alpha Beta, the twenty-first active chapter to be added to Phi Beta, has just been installed at Virginia Intermort College at Bristol. There is much vital professional activity in the various alumnae groups to which Pi Signia has been organized at Orlando, Fla. Pi Delta, at Eugene, Ore., sponsors a Greater Artist Series including Lawrence Tibbett, Jan Kiepura, the Ballet Caravan, Jose Iturbi and the St. Olaf Choir. The Galesburg Club gave an interesting program in January in the interest of the MacDowell Colony where the national organization of Phi Beta built a studio in 1931.


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*Chicago American*, 1938
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*Chicago Herald and Examiner*, 1938
George Czaplicki, singing KURVENAL, made further display of his darkly colorful vibrant voice. He vested the performance with well-drawn action and the invigorating and artistic honesty of his song. —JANET GUNN

*Chicago Daily News*, 1938
Mr. Czaplicki was an excellent TELRAMUND, and in the first act his gestures made him exactly what Wagner writes in his music, that Telramund is a perfect example of the "smooth talker." —EUGENE STINSON

*Chicago Herald-American*, 1939
George Czaplicki's TOREADOR SONG stopped the show, for he gave us a rousing and effective account of the bull fighter's "couplets." —RENE DEVRIES

*Chicago Sunday Tribune*, 1939
Czaplicki's Magnificent (Headline).
Mr. Czaplicki tossed off a magnificent ESCAMILLO, both vocally and visually. —CECIL SMITH

*Chicago Daily News*, 1939
Mr. Czaplicki joined our opera two seasons ago and quietly but definitely took his place as one of the company's ablest members. His power is unostentatious and his style is comprehensive and the company was quick to perceive his value. —EUGENE STINSON

*Chicago Sunday Tribune*, 1939
Mr. Czaplicki's impersonation of the treacherous SCARPIA has grown in histrionic stature and improved in vocal focus since a year ago. With ample tone and bold theatrical accent he made a rousing affair out of the famous second act monolog, as he had earlier with the "Va, Tosca" Soliloquy at the end of the first act. —CECIL SMITH

*Chicago Herald-American*, 1939
A singer-actor to whom Poland owes a debt of gratitude is the baritone George Czaplicki, who yearly endears himself further in the esteem of the American public by dint of his remarkable singing and his just as remarkable versatility. His JANUSZ was elegant of tenure and fine vocalism earned him salvos of applause. —HERMAN DEVRIES

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# Chicago's Booking Plans Vast

By RENÉ DEVRIES

CHICAGO.—The music "business" in the Middle West has undergone many changes in the past decade. To those who are still thinking in the terms of the boom days ranging from 1922 to 1929, present conditions are not back to normalcy. To those, however, who look further back, much has been accomplished for the better in the promotion of business activities in music.

There was a time during the "boom days" when people were less demanding than they have been in the past ten years. Theatres were crowded, no matter how poor the show or what price was charged for admission. Mediocre artists boosted their fees heavenwards; schools of music held master classes and in some cases charged exorbitant prices for lessons, which the public paid.

In the era of depression music-lovers wanted the best at nominal prices, so that to meet existing conditions, managers, teachers, producers—in a word, all directly responsible in providing musical attractions and education—have had to meet the public half way. The results accomplished have been beneficial to the tonal fraternity and the general public.

There was a time when one or two managers in Chicago had everything their own way. They dominated everything in our local tonal world and their czardom lasted as long as good times were with us. After the *débâcle*, strange to relate, managers grew up here as so many mushrooms, only to pass as quickly into oblivion. Some of those "mushroom" managers made hay while the sun shone and gullible artists suffered financially from believing in their smooth-tongued promises, ultimately not kept.

It is in bad times that irresponsible managers crop up in great numbers, for the harvest is great when dates are few and far between. Promises of a long concert tour induced some of our local artists to dig into their "socks" for the nestegg saved for adverse times and to cast it in the lap of the dishonest would-be "managers."

### Grand Opera Restored

Slowly but certainly the past three years have seen a restoration to more equitable business transactions in the field of music in this part of the country. At the peak of the depression the late Paul Longone, practically penniless, had the courage—nay, the audacity, to come to Chicago to interest men and women of financial means in reviving grand opera in Chicago after the Insull *débâcle* which made necessary the dissolving of our resident opera company. Longone was rebuked by some of our leading citizens for trying to foster grand opera at a time when people needed money to buy bread. That he succeeded speaks volumes for his tenacity and belief in Chicago's civic pride. The reopening of our opera marked the turning point from desperation to over-optimism.

### The "Mushroom" Era

If managers sprang up over night early in the past decade, from 1934 until 1937 as many Pollyannas arose to indulge in prognosticating that another era of prosperity was at hand and in some cases backed up their erroneous judgment by entering boldly into the field of music, for which they were eminently unfitted either as promoters or managers. One or two of them had good ideas on which they did not reap cash, but the seed they had sown proved a godsend to their followers.

Credit is due Grace Denton for bringing about the creation of new music courses offering both education and enjoyment. Miss Denton may have overspread her wings while in the Windy City, but certainly her successors have capitalized on her idealistic projects. Messrs. Goodrich of the Auditorium Theatre; Samuel N. Stevens of the Northwestern University College, and Ralph McCallister of the Adult Education Council put into practice the young lady's theoretical chimera, and to these three gentlemen and their associates Chicago owes a debt of gratitude for making it possible for students as well as music-lovers and laymen to hear the best in music at nominal prices.

**RALPH McCALLISTER,**
director of the Adult Education Council of Chicago, with Guiomar Novaes, pianist, and Manoah Leide-Tedesco (center), composer-conductor.

### Some Outstanding Figures in Managerial Field

Hazel Moore has also contributed her share in the restoration of music on a large scale here, for was she not in a measure responsible for the reopening of Ravinia Park with a series of several weeks of symphony concerts by the Chicago Symphony Orchestra with guest conductors of prominence at its head? The reopening of North Shore Festival at Evanston, dead and buried for several seasons, was an aftermath of the Ravinia resurrection. Harry Zelzer, who in October, 1931, entered the managerial field here in a small way, has become one of the foremost impresarios in the land. He has presented opera, ballets, choruses and eminent soloists at the Civic Opera House and at the Civic Theatre on a scale unheard of in the past, and though his plan of selling out his houses is his own, the fact remains that he has established a precedent here. Bertha Ott, who succeeded F. Wight Neumann, at one time the czar among local impresarios, has established herself firmly in the good will of the profession and of the music public at large; and, though still bringing to Chicago world-renowned artists, she has presented debutantes in a greater number than any one else these past few years. Henry E. Voegeli, whose principal work is as manager of the Chicago Symphony and the Civic Orchestras and of Orchestra Hall, presents in recital under his personal management famous musicians besides introducing many newcomers at Orchestra Hall.

Walter L. Larsen, Harry Culbertson, Donna Parker, Clarence E. Cramer, Estelle Lutz book artists throughout the Middle West and have succeeded in bucking larger combines and Eastern and Western managers with that "I Will" spirit that is typical of so many Chicagoans. Local organizations which engage both resident and internationally known artists include the Chicago Symphony, Woman's Symphony, Illinois Symphony, Civic and Oak Park-River Forest Orchestras; Saidenberg Symphonietta, the Apollo Musical Club, Swedish Choral Society, Marshall Field & Company Choral Society, Chicago Singverein, and the Chicago Parks District in conjunction with the Chicago Federation of Musicians; the Musicians Club of Women, the Arts Club and Mundelein College.


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### Growth of Musical Resources

Like every other big metropolis, Chicago boasts innumerable clubs, choral societies and private institutions that offer either to their members, students or the general public opportunities to hear good music. The list has grown to such proportions as to be estimated in the hundreds. To mention one might be an error, for they are all doing their bit in making Chicagoans, and their suburban neighbors more and more music-conscious and creating a taste for the finer things of life in the younger generation. The Board of Education is constantly promoting culture, both supporting the opera and the symphony and in giving their own "shows" not only in the schools but often invading larger spheres either downtown, at the Southside amphitheatre, Soldiers' Field or the Stadium. Since the late Dr. J. Lewis Browne took the direction of the department of music in the public schools, music has played a big role in the curriculum. Today his successor, Helen Howe, by her indefatigable work is creating new audiences for national managers besides encouraging young talent, many of whom will form the nucleus of the young artists of the near future.

### Prospects for Next Season

Looking ahead, one would be tempted to be over-sanguine in this time of world turmoil, but if history repeats itself, Chicago is in for a period of inflation in musical happenings and enterprises. It has been our duty to make a survey among artists and managers and from what they have to say concerning the 1940-41 season the outlook is bright at the present writing.

Henry E. Voegeli believes that the musical outlook for Chicago is encouraging

HARRY ZELZER

and that business is better this year than last. He bases his opinion on the fact that the season ticket sale of the Chicago Symphony Orchestra runs about the same from year to year but the sale of tickets for the individual concerts of the symphony series shows an increase at this time, with the season half over, of better than twenty per cent over a year ago. He also observes that recitals and concerts by visiting groups such as symphony orchestras are enjoying better business than heretofore. "The Boston, New York and Philadelphia orchestras visited Chicago this year, playing in the Auditorium Theatre," he said, "to capacity audiences. The Minneapolis Orchestra will visit Orchestra Hall shortly, and its sale already is in excess of previous visits here. Recitals likewise are showing an improved business and the same may be said of local choral organizations using Orchestra Hall. Mr. Voegeli also reports that "the Civic Orchestra gave the first concert of its current season in Orchestra Hall this month and played to one of the largest audiences of its twenty-one years' history. A brilliant season is naturally to be expected."

### Northwestern University Course

Samuel N. Stevens, dean of Northwestern University College, whose current "History and Enjoyment of Music" series has been the most successful in its history, states that if present indications are to be believed, the prospect for 1940-41 is indeed very good for the Chicago concert business. This season approximately ninety per cent of the entire capacity of the Auditorium Theatre was sold on season subscriptions, leaving only a few seats to be disposed on single sale for the course concerts by Northwestern College.

"The programs that interest our audiences the most are those given by symphony orchestras," reports Dean Stevens. "Nevertheless, outstanding soloists such as Rachmaninoff, Marian Anderson, Heifetz and others have a tremendous following as well. It is apparent that there is a growing interest in the modern composers. Our audiences are drawn from students, professors and a cross section of the general public as well, and we have been interested to observe that a majority of our subscribers request repeat performances on at least half of the artists heard in previous seasons."

Photo by Nelidoff Studio

WALTER L. LARSEN,
director of the National Concert League.

### Adult Education Series

As a phase of its activity in popular education the Adult Education Council presents in its Musical Arts Series concerts by distinguished pianists at a minimum cost. According to Director Ralph McCallister "the series has had a steady growth in the past four years, now having 2,550 subscribers for the Orchestra Hall concerts." The 1939-40 season has been the best of the series, and the results from a questionnaire to the audi-

(*Continued an page* 116)


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# *Hollywood Bowl Considering Orfeo Staging with Salzburg Cast*

## Bruno Walter May Direct—Philharmonic Orchestra Has Favorable Prospects

By MRS. LEILAND ATHERTON IRISH,
Executive Vice-President, Southern California Symphony Association, and Manager, Philharmonic Orchestra

HOLLYWOOD.—Supporters and sponsors of the Philharmonic Orchestra are heartened over the future of the orchestra because of an aroused interest shown during this our 21st season.

Out of ten subscription concerts this year we have enjoyed the thrill of seven capacity audiences. We opened in late November with the conductor Bruno Walter who was with us for two pairs of concerts in Los Angeles and one event in Santa Barbara.

Bruno Walter was followed by Leopold Stokowski with three pairs here and one concert in Santa Barbara. With the momentum gained by these early concerts we expect to have sold out houses as the rule from now on. Thus far the season subscriptions are $6,000 in excess of last year. Albert Coates is down for four pairs of concerts in Los Angeles and Hollywood in addition to a series of young people's concerts, radio broadcasts and half a dozen concerts in other Southern California cities.

After the first of the year the Philharmonic Orchestra moved into Hollywood for the balance of the season. This move was made following 20 years in downtown Los Angeles.

### Plans for Next Season

Plans for 1940-41 are more or less contingent upon the recuperative powers of Dr. Otto Klemperer, conductor and musical director. The Symphony Association granted him a year's leave of absense last fall to convalesce from a serious operation performed in Boston. No definite decision can be made as to his conducting next year but plans soon will be announced.

Meanwhile, this association is considering renewing its option to sponsor the Symphonies under the Stars season in Hollywood Bowl during the summer of 1940. The option decision must be made by March 1.

### May Do Orfeo in Bowl

Bruno Walter remained for a several weeks' sojourn in Southern California before resuming his conducting in New York. I had a two-hour conference with him regarding Hollywood Bowl and his return for the month of August. Maestro Walter has some very interesting plans, one of them being the participation in the Bowl season with his entire Salzburg cast and the production of Gluck's Orpheus and Eurydice.

No greater spectacle could be made in Hollywood Bowl with the lighting effects, which are the finest obtainable thanks to the existence here of the motion picture industry. The Inferno Scene can be staged to rival any production ever given anywhere in the world.

W. S. Rosecrans, chairman of the executive committee of this association, is stopping at the Savoy-Plaza Hotel in New York for several weeks and expects to meet with some of the New York managers during his business visit. Harvey S. Mudd, president of the association since it was founded in 1934, is actively watching the progress of the winter season and expresses pleasure in its development.

A report submitted to our board of trustees indicates $101,150 of the $150,000 maintenance fund objective for this year already has been raised.

# Los Angeles Philharmonic in New Home

(*Continued from page* 13)

pensate attacks according to their traditional placement, found it difficult to make the necessary readjustments. The auditors obviously revelled in the luxurious appointments of the theatre.

Rachmaninoff's performance of his own second concerto proved the musical highlight of the program. He played magnificently, imbuing the work with much feeling and emotion. The finale tingled with rhythmic vitality, and mounted to a viruoso climax which brought forth a resounding ovation.

For some years the programs have read "Southern California Symphony Assn., sponsoring the Philharmonic Orchestra," with the conductor's name following. This one was altered. It read, "Southern California Symphony Assn. presents Leopold Stokowski conducting the Philharmonic Orchestra." It amounted to just that. Stokowski's conducting has always been theatrical, but this performance proceeded to an extreme of grandiloquence. The opening Bach G minor Fugue (the smaller) was done with munificence. The conductor spread out the rich orchestral dress of the Stravinsky Firebird Suite with an air of flamboyance. The Beethoven Fifth Symphony, however, was exaggerated and made to appear sententious. If "Fate was knocking at the door," it was an orotund and rather bombastic Fate that sounded this summons in the Stokowski reading.

### Bartlett and Robertson Score

The British duo-pianists, Ethel Bartlett and Rae Robertson, once more won a Los Angeles audience with a beautifully synchronized exposition of two-piano art in the Philharmonic Auditorium Jan. 23. A formal Bach group began the program, the initial E flat major Sonata immediately establishing the exquisite unity of the performers. An arrangement by the artists of Komm, süsser Tod was declared a first performance. For novelty was the suite, Scaramouche, by Milhaud. Two ingenious Chasins arrangements were of the Strauss Serenade and the familiar Gluck Melody. Most amusing was a Portnoff Perpetual Motion wherein one piano executed arabesques while the other delivered Brahms' Vergebliches Ständchen. The Coronation Scene from Moussorgsky's Boris Godounoff provided a dramatic conclusion.

### Pagliughi in Local Bow

Lina Pagliughi made her local debut here Jan. 30 in the Philharmonic Auditorium, and in a program which might have stepped directly from days of the past century. The Shadow Song from Meyerbeer's Dinorah was done with more care for the vocal exercises than effort to portray the demented heroine, a verdict also applicable to the Mad Scene

from Donizetti's Lucia. The two arias and Benedict's Carnival of Venice, were sung with flute obbligato. The conventional program was relieved by a charming piano arrangement by Roger Quilter of Drink To Me Only With Thine Eyes. There were songs of Pergolesi, Arne, Scarlatti, and the Proch Variations. John Amadio skillfully performed two flute solo groups, using a bass flute of lovely tone, as well as scintillating on the usual instrument. Nils Nelson supplied sympathetic and well balanced piano accompaniments.

### MacKenzie Sings

Tandy MacKenzie scored a vocal triumph in recital at the Philharmonic Auditorium Jan. 31, offering a program unusual in caliber and arrangement, with the efficient cooperation of Theodore Paxson at the piano. With rare interpretative artistry, his resonant tenor modulated easily from ringing power to exquisitely controlled pianissimo. His enunciation was splendid. Numbers by Malotte, Handel and Allitsen were sung effectively. For arias were the seldom heard Lamento di Frederico from Cilea's L'Arlesiana and Salut! Demeure from Faust. A delightful melodic serenade, Chi Sei Tu, by Gennaro M. Curci, held amorous intensity. Also programmed were songs by Schubert, Liszt-Schipa and Charles. A group of spirituals by the resident Negro composer, Eugene Edgar Page, showed racial traits limned with artistry. Three folk songs from MacKenzie's native Hawaii were arranged by himself, and sung in the language of the Islands.

### Lieder Program

Nita Rothman attempted a formidable program for her appearance in the Assistance League Playhouse, Jan. 19, and proved at her best in her Lieder of Schumann, Hugo Wolf and Strauss. She displayed a warm soprano voice, but used it with so much emotion that it was often pushed out of line and intonation. Bach, Mozart and Beethoven numbers completed the program, to which Florence Russell supplied efficient piano accompaniments.

The dancing of Carla and Fernando met with warm response in the Philharmonic Auditorium Jan. 24. Carla was lissom and vivacious, Fernando danced with style, and together they offered a program which ranged from decorous grace in Granados' Goyescas to highly entertaining comedy in a Mexican Indian version of today's jitterbug dancing. Francisco Avellan supplied admirable pianistic support and a group of Spanish solos.

### Schönberg Works Heard

Music of Arnold Schönberg was given Jan. 28 in the series of musical "evenings on the roof" at the Yates' home. Radiana Pazmor admirably interpreted the 15 songs of The Hanging Gardens, and the piano works of Opera 11, 19, 25 and 33a were skillfully presented by Frances Mullen and Emil Danenberg.

Mary Carr Moore's opera, Narcissa, was the subject of the Euterpe Opera Reading Club event Jan. 23 at the Wilshire-Ebell Theatre. Musical director Roland Paul told the story dramatically with musical excerpts by three artists, with Mrs. M. Hennion Robinson at the piano. Laura Saunders sang the title role with luscious voice and characterful interpretation. Joseph Williams showed a tenor of quality in the roles of Marcus Whitman and Elijah, and Genevieve Wiley brought vocal charm to the part of Siskadee. The club's readings this season are exclusively devoted to American operas.

## *Hollywood Jottings*

Dr. George Liebling played his third engagement for the Women's Club in Monrovia on Jan. 20. Besides works of Beethoven, Chopin and Liszt, his program included his own two Waltzes antithetically on the black and white keys, respectively, and his improvisation on Strauss' Blue Danube Waltz. His latest song, Moonlight, will be premiered Feb. 7 by Ruth Howell in recital at the Biltmore; the lyric was written by the singer.

* * *

January engagements of the Penstemur Trio, composed of Lillian Steuber, piano, Alexander Murray, violin, and Michel Penha, cello, included concerts in San Diego, Pasadena, Santa Monica and Bel-Air.

* * *

The Little Symphony Orchestra Association, a group organized to support the ensemble of young players founded and conducted by Ernst H. Katz, met for a banquet Jan. 20 to celebrate the third anniversary of the orchestra. The 30 young non-professional players, whose primary objective is to enjoy good music and stimulate its appreciation in others, gave an ambitious program under Katz' baton. Speaker of the evening was Richard Drake Saunders, western representative of the Musical Courier, who declared the movement beneficial and stimulative to musical progress.

* * *

Howard Coombs is beginning a series of Friday evenings discussing and playing interesting works in his studio. . . . Raymond Lewenthal appeared Jan. 26 in a short recital at the Roosevelt Hotel.

* * *

Edward Arnold, well known actor, is an ardent music lover and a regular concert attendant. He speaks much of music in his recently published autobiography, "Lorenzo Goes to Hollywood." His first tour was made with a company musically accompanied by the Russian Symphony Orchestra.

* * *

Each semester, one music student will be chosen to present an instrumental or vocal recital at U.C.L.A. The first "graduation recital" was played by Peggy Clarke, organist, in Royce Hall on Jan. 26.

* * *

The youthful members of the San Gabriel Opera Co., all school students, are busily working on Donizetti's Lucia di Lammermoor, which Guido Caselotti will present Feb. 19. A 15-year-old coloratura, Lura Sears, will sing the name role.

An imposing list of musical celebrities are writing feature articles on varied phases of music and dance for the forthcoming book, Music and Dance in California, which the Bureau of Musical Research is preparing under the editorship of Jose Rodriguez. The volume will include a "Who's Who" now being compiled. New article contributors include Albert Coates, Mme. Vera de Villiers-Graaff, Vladimir Rosing, Gaetano Merola, Nathaniel Finston, Ray Heindorf, Andres de Segurola and Lazar Samoiloff.

* * *

Victor Young, Paramount composer-conductor, has completed the score for Light of Western Stars and started immediately on Road to Singapore. Frederick Hollander has been assigned to score Safari, starring Madeleine Carroll and Douglas Fairbanks, Jr.

* * *

Frank Waxman has arranged for symphonic use his musical score for M-G-M's Florian, cavalcade of the glory and fall of the Austrian Empire.

* * *

Belle Forbes Cutter, formerly with the Chicago Musical College, has joined the faculty of the Zoellner Conservatory of Music in Los Angeles. One of her scholarship voice students, Esther Walker, recently won special press mention.

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**CLAIRE DUX,** famous lyric soprano of the Chicago Opera Company, writes: "After mistakes and groping, finally I am on the right road. Thanks, heartiest thanks, to my honored master, Lazar Samoiloff."

**NELSON EDDY** writes: "If I were asked, 'With whom shall I study voice?' I would say, Samoiloff. Why? Because his teaching is based on sound, sensible laws. Because he makes it all very simple and clear. Because he brings about progress in amazingly short time. Because he has produced great singers and because his pupils show remarkable development and are happy in their work. He showed me fundamentals I had overlooked for years, and helped me make quick, definite advancement. It is a joy to study with him."

**LAURA N. SAUNDERS,** dramatic soprano, writes: "Before studying with you and after your vocal guidance for nearly four years, during your absence from Los Angeles I took advice from others. But now I have returned to your splendid tuition because I came to the conclusion that there is only one Samoiloff, and to your instruction I owe my success."

***In my opinion,*** Laura Saunders' voice is most remarkable for quality and beauty. It excels even some of the great voices I have had under my care. LAZAR SAMOILOFF.

WRITE FOR CATALOG

610 South Van Ness Avenue Los Angeles, California

# Hollywood's Musical Glamour Is Magnet for Artists and Audience

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau

HOLLYWOOD.—While there is much musical activity in Los Angeles and vicinity, most of the managers are concerned only with single events insofar as resident artists are represented. Most of the tour bookings on the West Coast are arranged by impresario L. E. Behymer, whose personal article in this issue gives his complete activities and plans. In another separate article, Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Association, deals fully with the Philharmonic Orchestra of Los Angeles and the summer concerts in the Hollywood Bowl.

### Bookings Extend to Southwest

During the past four years, Robert Hollinshead has included many West Coast artists on his series of concerts in Texas and the Southwest. This season his list includes Frank W. Asper, Ish-tiopi, Alice Mock, Richard Buhlig, Cornelius Van Vliet, Josef Piastro, Beatrix Mayo, Charles Gallagher, Arthur M. Harding, Virgen Englande Estes, Mary Adel Carson, Vera Harper, Annette Stahly, Roy Cooper, Julie Kellar, Ruth Howell, Harold Gelman, Elora Sornsen, Leonard Pennario, Georgia Nicklett, and Romance of Old Mexico, with marimba orchestra. Many of these will continue on the season 1940-41. Hollinshead has been invited to act as chairman of the music for the Laguna Music and Art Festival held in Laguna Beach each July.

Now associated with Hollinshead is Mary-V Holloway, who has managed a large number of individual recitals for resident artists since 1932, and managed appearances of the Roth, Budapest, and Kolisch quartets. She is now president of the Los Angeles chapter of Pro-Musica, and has served on the board for seven years.

Mathilde Ernestine, formerly of Chicago, last year began a series of Beaux Arts salon concerts, with leading resident artists. She expects to continue her series with at least one concert each month during the coming year. Frieda Sterling is manager for the National Philharmonic Symphony Orchestra, directed by Friedrich Feher, and several resident artists.

Under the management of Evelyn Sprager are Volya Cossack, Leo Mueller, Ilia Khmara, Yanesse Donfray and Edward Boyd. She plans to create opportunities for engagements by organizing musical projects and concert series locally and in other communities in the coming year.

### 3 University Courses

The three universities, the University of Southern California, and the University of California at Los Angeles, and Occidental College, present concert series during the school year, patronized by students and residents of the surrounding areas, as do neighboring Pomona and Claremont Colleges.

The Coleman Chamber Concerts in Pasadena, under the management of Leon Ettinger, presents five chamber music events each year, with leading artists and ensembles. Definite engagements have not as yet been made for the coming season. Remaining on this season are Raya Garbousova, and the Barrere Little Symphony; previous events were the Budapest Quartet, the Brodetzky Chamber Music Ensemble, and the Stradivarius Quartet. A concert series in Pasadena is handled by Elmer Wilson, using artists from the Behymer Bureau.

### Long Beach Events

The Long Beach Civic Concert Series was organized in 1937 by Mrs. Alice S. Durham, and has presented 16 concerts as scheduled with Nelson Eddy, Hizi Koyke, Mischa Elman, Marian Anderson, Yehudi Menuhin, and others. A series of eight concerts of the same standard is planned for 1940-41.

For the coming spring, plans are being made for a Long Beach celebration of Music Week by the Music-Arts Committee of the Chamber of Commerce. The Long Beach Women's Symphony Orchestra, directed by Eva Anderson, presents four formal concerts each season, using only California artists as soloists.

### Redlands Community Series

The Redlands Community Music Association, founded in 1924 by Grace Stewart Mullen, presents two concerts each week for 10 weeks during the summer season in the Redlands Bowl, using both visiting and local artists. Several operas and ballets have also been produced in the Prosellis, a building donated to the city by Mr. and Mrs. Clarence G. White. A winter concert series is given, with at least one concert or recital each month. The Redlands Symphony Orchestra has been reconstituted under the direction of James K. Guthrie, and plans to give several concerts during the summer and fall.

A series of summer concerts is held in the Santa Barbara Bowl under civic auspices. Plans for the coming season have not as yet been made. Artists will probably, as before, be among those appearing in the Hollywood Bowl.

Photo by Weitzmann, N. Y.

SALLY LEFF

### Sally Leff Appears at White House

Sally Leff, well known coach and accompanist, on Feb. 5 played at a concert in the White House for Sydney Rayner, tenor. Miss Leff makes coaching of English songs her specialty and has coached such prominent artists as Maria Müller, Ninon Vallin, Emanuel List, Sydney Rayner, Max Altglass, Hans Clemens, James Wolfe and many others.

## Scope for Artists in Films and Radio

HOLLYWOOD.—Studio and radio activities in Hollywood have attracted many musicians, both vocal and instrumental. The field is now crowded, and would have been flooded were it not for the restrictions imposed by several guilds and organizations. After an instrumental musician has joined or deposited his transfer with the Local of the Musicians' Mutual Protective Association, he must reside here for six months before he is permitted to play on the radio, and for one year before he can play in the studios.

The aspiring vocalist who appears on the radio must do so under the auspices of the American Federation of Radio Artists. On the screen, he is under jurisdiction of the Screen Actors' Guild. Membership in both organizations is deliberately made difficult to obtain, with the object of protecting present members.

A motion picture may take months to make, yet the musical score may be recorded in a few hours, and the amount of work for the participating musicians is accordingly limited. Each studio conductor has a preferred group of musicians, with whom he has worked on previous occasions, and a newcomer, whatever his merit, has little opportunity.

### Musical Work in the Studios

Most of the vocal work in the studios is chorus or group singing. Here, again, each choral director has his preferred list, singers whom he knows and upon whom he can count. The merit of a newcomer is hardly a matter of consideration.

Both instrumentalists and vocalists who work in the studios are in a similar position to the movie extras. They are on call at all hours, since actual time of recording is seldom established far in advance, and most calls are made at the last moment. The musician is therefore tied to his telephone.

Working conditions take no account of physical limitations. Musicians are often called upon to work 18 or even 24 hours at a stretch. While music department heads generally try to exercise consideration, production executives are less understanding of musicians' problems.

Fees are adequate while an artist is working, but he does not work every day nor necessarily every week, and payment is made by the working day. The yearly living, therefore, is not munificent, except only in the cases of a few individuals who are under contracts at studios.

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### Radio Field on West Coast

The Hollywood radio field at present offers little pasturage in respect to serious music. There are variety shows emanating from Hollywood, some of which employ instrumental musicians. Practically all the serious music on the networks comes from New York. The purely local stations use musical programs to a reasonable extent, but few of these are adequately sponsored.

The new and ornate buildings erected in Hollywood by NBC and Columbia broadcasting companies are, however, proof of the fact that radio executives consider that the West Coast eventually will become of increasing importance to radio.

R. D. S.

## *L. E. Behymer Tells of Coast 1940-41 Plans*

By L. E. BEHYMER

HOLLYWOOD.—Here is a résumé of the artists and ensembles who will come to the Coast in 1940-41:

Calvin Franklin of Columbia Concerts, Alex Haas of NBC Artist Service, Sol Hurok, and myself have practically completed the roster of artists who will appear on the Pacific Coast the season following this. Already my lists of artists are going out to some sixty cities and clubs, giving them an early opportunity to select for their varied series of from three to twelve events each.

**L. E. BEHYMER,**
veteran Pacific Coast impresario.

The season ticket plan that we inaugurated in our De Luxe Series in Los Angeles, many years ago, is the real foundation of presenting to these communities the highest calibre artists in concerts, dance, opera, drama, lectures, oratorio. Some of these organizations have been dealing with me for over forty years, and on down to the youngsters who have been buying artists for only five or ten years from me.

Our 1940 fall season will include such artists as Menuhin, Jaroff's Don Cossacks, Fritz Kreisler, Bidu Sayao, Richard Crooks, Jascha Heifetz, Sergei Rachmaninoff, Nelson Eddy, Ballet Russe de Monte Carlo, Vladimir Horowitz, Marian Anderson, John Charles Thomas, Dorothy Maynor, Jose Iturbi, Nino Martini, Lina Pagliughi, and a number of others yet to be announced.

### San Francisco Opera Again to Appear

The week of Nov. 4 will mark the fourth annual visit of the San Francisco Opera Company for five performances, the present repertoire being Simon Boccanegra, Rosenkavalier, Girl of the Golden West, Traviata, and Manon. The first two weeks in March, 1941, will see the 31st visit of Fortune Gallo's San Carlo Opera Company. The Ballet Russe de Monte Carlo, Vladimir Horowitz, Marian Anderson, John Charles Thomas, Dorothy Maynor, Jose Iturbi, Nino Martini, Lina Pagliughi, and several others yet to be announced, will also appear.

### Bookings in Other States

In addition to these artists, we will be offering to clubs and associate managers throughout California, Arizona, New Mexico, Nevada, Utah, Northwest Texas and the Hawaiian Islands the following: Anne Jamison, Margaret Speaks, Gladys Swarthout, Kathryn Meisle, Frederick Jagel, Grace Moore, Lotte Lehmann, Igor Gorin, Lawrence Tibbett, Ezio Pinza, Richard Bonelli, Albert Spalding, Zino Francescatti, John Brownlee, Nathan Milstein, Ossy Renardy, Roland Gundry, Mischa Elman, Dalies Frantz, Josef Hofmann, Artur Schnabel. Artur Rubinstein, Rudolf Serkin, Gregor Piatigorsky and Emanuel Feuermann, cellists; duo-pianists will be Luboshutz and Nemenoff, and Vronsky and Babin.

The dance ensembles will include Jooss Ballet, Monte Carlo Ballet, Trudi Schoop and her Comic Ballet, Argentinita and her group. Among the special events will be the theatre of Angna Enters. Chamber music ensembles coming to the Coast are Coolidge String Quartet, Griller String Quartet, Budapest Quartet, and Brodetsky Ensemble.

We will have a splendid roster of artists, of sufficient variety to please all budgets and tastes.

### More Artists to Visit Coast

The list is somewhat longer than that for the present season. Most of the series taken by the clubs include one dance event; one opera, one female singer, one male, violinist, and pianist. Some of them also request a drama, or a lecturer.

The past season has seen many of the clubs sell out their entire capacity to members only, thus having a closed organization, with no single seats for sale. These clubs report their season of 1939-40 as the most successful of the last ten years, and look for a repetition for 1940-41.

The Pacific Coast has seen a great impetus in the love for music in all its forms, during the last five years, particularly the youth having taken a stand for the best in music and other entertainment, and we feel the service rendered by the Behymer Organization through the many years has had much to do in forming their taste and appreciation.

## Boyce Conducts New Mixed Chorus

The first concert of the newly organized Manufacturers Trust Company Chorus, Alfred Boyce, conductor, was given at the Hotel Astor, New York, on Jan. 25. The group of nearly 100 singers sang works by Beethoven, Bruch, Henschel, Sibelius, three folksongs—Czecho-Slovak, Irish and American—closing with the Entrance and March of The Peers from Iolanthe, all characterized by vigor and expression. Elfrieda H. Bross, soprano, and J. Herbert Johnson, baritone, sang incidental solos.

The soloist was Glenn Darwin, baritone, who sang the Infelice aria from Ernani, and songs by Handel, Falconieri, Mazzaferrata, and a group by the American composers Scott, Carpenter and Schroeder. In these his resonant, expressive voice made effect. Harry Allaire and Collins Smith were the accompanists.

F. R. W.

## McDonald Named Summer Professor at U. S. C.

Harl McDonald, American composer and manager of the Philadelphia Orchestra, has been named Alchin Professor of Composition for the summer session by the trustees of the University of Southern California. He will offer a six-weeks' course, succeeding Arnold Schönberg.


*Maestro*

**A. de Segurola**

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# San Francisco Forms Radius Of Bay Cities' Music Life

By ALFRED FRANKENSTEIN

SAN FRANCISCO, CAL.—The city's major music business is centered in two organizations, the San Francisco Opera Company and the San Francisco Symphony Orchestra. The Opera Company, of which Gaetano Merola is general director, sponsors one of the country's most important opera seasons and also manages San Francisco's most important concert course. The opera season consists of about 18 performances each year—usually in October—plus a week in Los Angeles. Next year the organization may include the Northwest in its tour as well. The principal artists of last season were, almost without exception, Metropolitan Opera people, all of them on the Columbia and NBC lists. In 1939 we heard Flagstad, Melchior, Pons, Tibbett, Rethberg, Marjorie Lawrence, Kipnis, Bonelli, Novotna, and so on, and in 1940 we shall be hearing a similar roster. The Opera Company operated on a six-figure budget in 1939, with a deficit of $26,000, which was covered by pledges made in advance of operations, and so there is no financial hangover.

The Opera Company entered the recital field only this season, taking over the courses formerly conducted by the late Peter Conley. By the end of the present season it will have sponsored about 20 concerts, all but one of them by Columbia and NBC people. Most of these recitals are given at the War Memorial Opera House, where the opera and most of the symphony concerts also take place. Next season the Opera Company's recital course will stack up to about the same proportions.

### Symphony Plans

The San Francisco Symphony Orchestra is giving 12 pairs of concerts this year under the sponsorship of the Musical Association of San Francisco and five concerts and six Russian Ballet performances under the auspices of the city's Art Commission. This arrangement and number of performances reproduces the pattern of the orchestra's activities for the past five years, and will continue for an unpredictable period. Of the Musical Association concerts all but four are with soloist, and all but one of these for the present season come from the two big managements. The Art Commission, which uses the huge Civic Auditorium (6,000 seats) for its concerts and the Opera House for its ballet series, likewise emphasizes soloists, and likewise prefers the big time. Pierre Monteux is the conductor of the orchestra. Howard Skinner is the manager for the Musical Association and Joseph H. Dyer, Jr. the manager for the Art Commission.

Other music series in this city are on a much smaller scale. The San Carlo Opera Company gives 18 performances here this year under the management of Tom C. Girton, who manages other events. Paul Posz, primarily a lecture impresario, is handling two musical attractions this year. Dorothy Pillsbury Stetson is interested in modern dancers. Curran Swint devotes most of his activities as manager to recitals by local artists, but occasionally handles an event booked from an independent New York office. Much the same thing may be said for the bureau of Alice Seckels and Elsie Cross.

Several local chamber music organizations provide an excellent standard of ensemble playing. The San Francisco String Quartet gives five concerts each season, the Woodwind Quintet, the San Francisco Trio and the Music Lovers Society three each. None of these groups books outside artists. Most of these smaller concerts are given at the Veterans' Auditorium, the Community Playhouse and the auditorium of the Century Club.

### Concerts in Nearby Cities

Nearby concert courses, each amounting to about five attractions a season, are managed by the University of California Committee on Music and Drama, the Oakland Forum and the Stanford University concert association. All are completely beholden to Columbia and NBC, except that the University of California committee also stands behind the concert-giving of its own music department, and handles the summer concerts annually sponsored by Elizabeth Sprague Coolidge. The concert activity at Mills College, however, is largely free of the dominance of the big offices. Here many important resident musicians and some independent Easterners are presented. The Marin Musical Chest, directed by Maude Fay Symington, handles both local and imported attractions.

The San Francisco Symphony Orchestra is doing much better business this season than in the past, thanks to the energetic policies and devoted promotional activities of its new manager, Howard Skinner. Otherwise, the situation does not look much different from the situation of the past three or four years, and it is not likely to change much provided we stay out of the European War.

### Paul Posz Attractions

The Paul Posz 1939-40 season lists concerts, the dance and lectures. Jeanette MacDonald makes her first bow to a San Francisco audience in a song recital the evening of April 19, 1940 in the War Memorial Opera House. Angna Enters, dance-mime, comes to the Curran Theatre the afternoon of March 24.

With the European picture changing so rapidly, Mr. Posz has thought it timely to inaugurate an evening lecture series by international notables in San Francisco. Attendance at these lectures in nearly every case has sold out the Opera House of over 3,300 seats.

Richard M. Tobin of the Hibernia Bank of San Francisco and patron of the arts, has asked Mr. Posz to manage a concert for the Polish Relief Commission, Inc., of which Mr. Tobin is chairman. This concert will be given on March 7 in the War Memorial Opera House, San Francisco, by pianist Ruth Slenczynski, child prodigy of several years ago, who is now fourteen. Miss Slenczynski is to donate her services for this concert, the entire proceeds of which will go to help Polish refugees in France and other countries.

The Paul Posz 1940-41 season will comprise virtually the same type of attractions as the 1939-40 season.

## Gorodnitzki Extends Tour

### Will Again Hold Repertoire Classes at Juilliard Summer School

Sascha Gorodnitzki has accepted additional contracts for further concert appearances on his present tour from Mrs. Mabel K. Embree, of Embree Concert Service, Inc. The extension of his tour will take Mr. Gorodnitzki through the South and Mid-West.

SASCHA GORODNITZKI

Mr. Gorodnitzki will again hold classes in Repertoire and Interpretation at the Julliard Summer School from July 8 to Aug. 16.

## Rascher, Saxophone Virtuoso, Has Scores Dedicated to Him

Sigurd Rascher, Scandinavian saxophonist whose orchestral, recital appearances, and broadcasts have taken him around the world, will spend much of this and next season in America. In October he was soloist with the Boston Symphony Orchestra, Serge Koussevitzky conducting, and in November he appeared with the New York Philharmonic-Symphony Orchestra, John Barbirolli conducting. His New York recital was given at Town Hall on Jan. 7. Among other outstanding appearances listed for the current season is that with the National Symphony Orchestra in Washington for early March.

SIGURD RASCHER.

A drawing of the young Scandinavian saxophonist which was made in Copenhagen in 1938 by the Danish artist, Isenstein.

### Premiered Many Scores

Before coming to America, Mr. Rascher toured Australia where he was known not only through his wide Continental and British appearances and broadcasts, but through his "best-selling" record, issued by the English Company, His Master's Voice, of Eric Coates' Saxo Rhapsody, written for and dedicated to Mr. Rascher and recorded with the London Symphony Orchestra, Eric Coates conducting.

Among composers who have written saxophone concertos, sonatas, chamber music, and shorter compositions for Sigurd Rascher are Jacques Ibert, Paul Hindemith, Alexander Glazounoff, Eric Coates, Lars-Erik Larsson (whose concerto Mr. Rascher has played abroad thirty-seven times), Erwin Dressel, Edmund von Borck, Sven-Erik Tarp, Werner Glaser, Freda Swain, Hugo Kaun, Karel Reiner, Jorgen Bentzon, Adolf Busch, Wolfgang Jacobi, Hans Brehme, Slavko Ostere, Julius Hjiman.

Mr. Rascher is under the management of The Guild for Musicians in New York.


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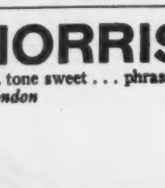


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Left to right, Mrs. John Charles Thomas, Marjorie Lawrence, John Charles Thomas, spending the day at the Bath and Tennis Club, Palm Beach.

# *Portland, Ore., Expects Major Tonal Pabulum*

By DAVID L. PIPER

PORTLAND, ORE.—The strong probability that the Portland Symphony Orchestra will shortly emerge from financial insolvency is the most cheerful prospect for the 1940-41 season to present itself thus far. The 1939-40 season has fallen considerably short of setting an all-time record, principally because of the Portland Symphony's self-imposed two-year sabbatical from giving concerts.

Countering this is the fact that more "big-time" musical and ballet attractions are being presented here this season than ever before. Under the management of the Ellison-White Bureau, our principal concert agency, these attractions have been booked for 1939-40: Lily Pons, the Platoff Don Cossack Choir, Yehudi Menuhin, Bidu Sayao, Jussi Bjoerling, Argentinita, Ballet Russe de Monte Carlo, Lina Pagliughi, Nelson Eddy, Jooss Ballet, Robert Virovai, Marian Anderson, Jose Iturbi and John Charles Thomas. The San Francisco Opera Ballet and Devi Dja and her Balinese Dancers were presented by William B. McCurdy. The Paramount Theatre suspended celebrity concerts following the 1938-39 season, but will present a season by the San Carlo Opera Company in March.

### Chamber Series Important

A notable development of 1939-40, and which holds promise of considerable extension in 1940-41, is the chamber music series sponsored by Reed College. This project headed by Dr. Reginald F. Arragon, is the only one in the entire Pacific northwest successfully sponsoring concerts by the outstanding chamber music ensembles. This season, concerts have been booked by the Budapest, Hart House, Stradivarius and Coolidge Quartets and the Pasquier Trio. Climaxing the series will be a festival of three concerts by the Coolidge ensemble.

As for the Portland Symphony Orchestra, it is confidently believed that our Symphony Society will resume operations in 1940-41. The deficit, originally some $27,000, has been virtually wiped out. However, no definite announcement has been made, nor has any action been taken to engage a conductor and to shape up a season.

The Portland Junior Symphony Orchestra continues this year to arouse the wholehearted support of the community. It is now in its 15th season under the direction of Jacques Gershkovitch, which constitutes some kind of a record. Three concerts are being given this season; and the same number most probably will be given in 1940-41.

### New Philharmonic Orchestra Founded

A new orchestral development is the founding of the Portland Philharmonic Orchestra, an outgrowth, with the active co-operation of the local musicians' union, of the Portland WPA music project. Eight concerts are projected for the first half of 1940, with Leslie Hodge, gifted young protégé of Alfred Hertz, wielding the baton.

### Lively Concert Season Foreseen

Definitely in the field for 1940-41 will be the Ellison-White Bureau with a "big-time" concert series, the Junior Symphony Orchestra and the Reed College chamber music group. Add to all this the usual number of student recitals, and a season by the San Carlo Opera—and there looms up a lively prospect for the 1940-41 season.


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# *Chicago*

(*Continued from page* 109)

ence indicate that next season will be as good, if not better. Programs are carefully planned and subscribers hear most of the great literature of the piano as presented by the chief exponents of the instrument. Questionnaires developed by the Council provide guides to the committee planning programs in the selection of artists and in solving management problems. The series next year will include five top-rank pianists and the winner of the auditions conducted by the Society of American Musicians to select the outstanding young pianist in the Chicago area."

### Harry Zelzer Offers Headliners

Harry Zelzer is less communicative, but briefly he informed us that things look promising for next season, but that it is hard to say what the future holds in store, because of the international situation. He expects that the 1940-41 season will be about the same as the present one. "The concert of Nelson Eddy on March 3 at the Civic Opera House will be a sell-out as always," he predicts. "I also expect the same theatre to be filled for the first appearance here of the screen star Jeanette MacDonald on March 29 and I look forward to turning away hundreds for Lily Pons' concert with a symphony orchestra directed by Andre Kostelanetz on April 28." Zelzer's success as impresario is due to his desire "to give the public what it wants." This energetic manager believes that topnotchers are the only artists who can fill the vast Civic Opera House. During the year he presents no less than thirty different attractions including concerts, operas and ballets.

### Bertha Ott's Plans

Bertha Ott, probably the most conservative of all Chicago impresarios, has also been in business longer than most of them. She seldom speculates and is known to be a close buyer and as astute in her dealings as the late F. Wight Neumann, from whom she learned her *métier*, so that concerts under her management are indicative of her sagacity. She tells us that, judging from the present season, business for 1940-41 should be much better than in the past few years. Despite a decided improvement in the tastes of audiences, she still insists that "the general public wants celebrities, but the music-lovers support concerts of the artists who do not draw the masses. The music-loving public is not modern-minded," according to her views, and "I do not believe that there are any special problems in booking, promoting and presenting if one caters to the best."

### National Concert League Expands

The National Concert League under its founder and managing director, Walter L. Larsen, has since its inception seven years ago followed a policy of rapid but sound expansion from a small group of midwestern towns and cities organized on a community membership plan to nation-wide concert activities. The League's membership plan, as conceived by Mr. Larsen, still exists in practically its original form and differs from other plans in many respects. For example, a group of artists is chosen for a series and the budget set and raised to meet the costs, instead of the budget being raised first and then the artists chosen according to the size of the fund realized. This assures to the public the talent that will be offered them during the concert season. "That this plan is sound has been confirmed by twenty-five cities in the Middle West, ranging in population from 5,000 to 85,000," he said.

Next season the National Concert League will present Tito Schipa, by special arrangement with H. A. Cahill; Carlos Salzedo, who with his wife, Marjorie Call Salzedo, René LeRoy, foremost flutist of France, and Janos Scholz, former cellist with the Roth String Quartet, form an outstanding joint concert combination; Percy Grainger; the Saidenberg Symphonietta, a stringed group of eighteen solo artists under the leadership of Daniel Saidenberg; Storm Bull, young American pianist, descendant of Ole Bull, who came into his own last year with a solo appearance with the Chicago Symphony Orchestra, Frederick Stock conducting, and solo recitals at the Goodman Theatre, Chicago, and Town Hall, New York; William Miller and Robert Topping, tenors; Gina Vanna, soprano; Virginia Haskins, coloratura; John Neher, bass-baritone; Carlos Salzedo, harpist, in solo concert; David Moll, Alfred Lustgarten, Michael Wilkomirski, Leonard Sorkin and Kato Havas, violinists; Edgar Lustgarten, cellist and Thaddeus Kozuch, pianist.

The National Concert League follows a policy of offering established artists and also young stars who have tried and have proved their merit and are just beginning to take their places among the great names of the music world. Another part of this policy is that of presenting a list of artists only large enough so that it can be managed to the satisfaction of all. The personnel of the National Concert League includes, in addition to Mr. Larsen, Clark H. Bachman, field representative; Esther Finch Coleman, office manager, and Virginia Harrington, secretary.

HARRY CULBERTSON

### Harry Culbertson's Roster

Thirty-seven years ago a young music student in Dubuque, Ia., wanted to hear Lillian Nordica sing and since no one was willing to assume the risk of arranging a concert so extensive Harry Culbertson and his brother, Joseph, signed a contract with Nordica's manager. With that experience was laid the foundation of a series of concert ventures which in later years has developed into a wholesale managerial bureau of national activities. Many celebrities have appeared in the Culbertson Brothers' concert course and during the past twenty-nine years Harry Culbertson has played a conspicuous part in the concert-giving industry in the United States. Culbertson today believes that business is very good in state institutions and denominational colleges throughout the country, basing his opinion on the fact that a larger student enrollment makes the activity fund greater.

Photo © Moffett, Chicago

SAMUEL N. STEVENS

"A good part of that fund is," according to Culbertson, "used for musical attractions. The lesser known artist has a marvelous advantage today," he said, "because in nine-tenths of the colleges there is no sale of tickets. Students receive their admission to all the concerts and the public is invited only if there is room to accommodate them. The majority of the music courses in the colleges throughout the country at the present time are being run for benefit of the student body only. This brings forth the fact that the lesser artist has better opportunity because the colleges and universities do not have to purchase big names. Members of the faculties are well informed and know what and whom to present. Therefore, if the average artist makes good, he will be repeated several times as there is no inducement to change the artist because of sale of tickets. Heretofore, there were groups who formed the committee and selected the soloists. Today there is no such group but an activity fund.

### Banner Season Seen

"This season has been a great improvement but the next one should be the best we have known since 1929, for business in general is on the upgrade and music is sure to benefit greatly."

Among the group of artists Harry Culbertson, Inc., is booking are: Virgilio Lazzari, basso of the Metropolitan and Chicago operas; the Westminster Choir under the direction of Dr. John Finlay Williamson; the Chicago Little Philhar-

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monic Orchestra, Dr. Erich Sorantin, conductor; Gillette and Micari, duo-pianists; the Rink String Quartet; the Continental Gypsy Ensemble, under the direction of Isadore Berger; Jerold Frederic and Franz Bodfors, pianists; Russell Horton and Robert Long, tenors; Maurine Parzybok, contralto; Olga Trevisan and Esther Doby, sopranos; Edward Preador, Samuel Thaviu and Erich Sorantin, violinists.

### Clarence E. Cramer Artists to Travel by Motor

Clarence E. Cramer, who has been in the managerial business for a great many years, does eighty per cent of his business with colleges and universities in the country, some with clubs and a small percentage with local impresarios. Cramer thinks that due to the influence of radio, two types of concerts are salable—first, artists having name value, and second, groups, preferably headed by a fairly well known and established star.

"I follow this up closely," he said, "by the use of motor travel, small companies transported in one or two cars. Either the artists themselves furnish these or I charter the cars from Drive It Yourself people. In the case of still larger groups, I charter a thirty-three passenger type of bus. A company can average from 1,000 to 1,500 miles per week in comfort except in extreme winter. The artists then give me six nights and two matinees per week on the regular AGMA regulations. My personal policy is to engage established attractions for short blocks of time, which I sell in the Central West from Columbus, O., to Denver and the border down through Texas but not in the Memphis area. Eastern companies are booked by their Eastern management to where I pick them up and I deliver back to the Eastern management who then sell more time enroute to New York.

Photo by Daguerre, Chicago

CLARENCE E. CRAMER,
Chicago concert Manager.

"Conditions in the general industrial area are good. The agricultural area, like the Dakotas, Nebraska, Kansas, etc., tends to be drastically limited because of crops not being so good and to politics. State colleges are making a determined effort of 'balancing the budget' and buy only sparingly.

"The music program itself is gradually changing for the better. I recently signed a contract for the Hans Lange Little Symphony to play a very serious program in a place where ten years ago the audience would have walked out on such a program. Prices may go up and by buying wholesale instead of at retail the standard will rise."

### Estelle Lutz Artists Bureau

Estelle Lutz, founder-owner of the former Armand L'Estelle agency, is now operating as the Estelle Lutz Artists Bureau which provides talent from coast to coast. Miss Lutz states that in her own line business has picked up a little which may be an indication of increased activity in general. She finds that audiences like vocalists, especially in groups and that the American public caters to celebrities even when those luminaries may be only one-quarter as good as "Mary Smith" or "John Doe." She also is of the belief that the general public responds more to the melodies they know than to the very modern numbers. "They like some of the new popular tunes, but the greatest response is to the war-horses in spite of opinion to the contrary," she said. "I honestly believe the public is quietly but surely swinging back to the better type of music. I believe that a good manager is the one who is a keen appraiser of talent and who seldom has a dissatisfied client." Some of the artists for whom Miss Lutz has secured engagements are Mary McCormic, as soloist on the Kryl Smphony Orchestra tour; Dr. Frank Laird Waller; Edis de Phillippe and Vivian Della Chiesa, sopranos; Mark Love, bass-baritone; Los Chicos Dancers; the Chicagoland Septet.

### Donna Parker's Schedule

Donna Parker, another vital force in music here these many years, is as optimistic regarding the future as can be for one not given to overblasting either the artists under her direction or her own bureau. She has just signed a contract with the National Music League for Gina Vanna, soprano and Robert Topping, tenor for a 1940-41 tour. Ruby Spencer Lyon and the Continental Singers are starting their Southern tour on February 5 for universities and colleges, having appeared before forty-two similar audiences in November and December. According to Miss Parker there seems to be a greater interest in ensembles with fine soloists, due probably to radio programs featuring groups. In line with this preference she has produced the Singing Marines, with Blanche Bradley, soprano of the Chicago City Opera, and featuring Edward Stack, baritone, who won the Chicago City Opera contest in 1939. This group has given over 200 concerts during the past year.

### Watch for March 1 Issue

Owing to restriction in size of this issue, a quantity of important material had to be omitted. This will appear in our issue of March 1.

### Illinois Wesleyan University Maintains Bookings

BLOOMINGTON, ILL.—I am happy to say that the musical bookings are looking better in this section of the country. At Wesleyan University we are to spend at least as much next season as this past season. And we hope to spend more. We book outside talent, and we have also placed three artist teachers on our faculty.

FRANK B. JORDAN.

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(*Continued on page* 123)

## The Dance Pays New Attention to Music

(Continued from page 19)

### Winslow and FitzSimons to Appear

It is quite certain that in their forthcoming New York recital, the program of Miriam Winslow and Foster FitzSimons will be another closely-knit example of music and the dance. Their programs have used music of such composers as Bach, Purcell, Milhaud, Tansman, as well as modern examples of experimental compositions. Archaisms will be one of their featured presentations, it is a dance cycle in two parts—Ceremonial and Incantation. Some have called it an essay on religious fear, since it presents the fervor of the savage placating his primitive gods. The music for this work was written by Restof, one of the several American composers represented on the programs of these American dancers.

### Jooss Ballet to Give Premieres

We happily report the return of the Jooss Ballet, which will appear in New York during the week of April 8. It is well to note that one of the reasons for their perfect fusion of music and dance lies in the fact that their own composer-accompanist usually supplies the music. Outside of Ravel's Pavane, most of the music of their repertoire was composed by F. A. Cohen, who also travels as pianist with the company. Two new works will be seen, Chronica and Spring Tale. Berthold Goldschmidt wrote the music for the former; F. A. Cohen for the latter.

**ARTHUR DiFILIPPI, tenor (left), and ALEXANDER KIPNIS** extend mutual congratulations in Miami, Fla., where each appeared in a song recital, and with the University of Miami Symphony Orchestra, respectively, early in December.

## Passed Away

ARNOLD VOLPE, 70, founder of the summer concerts in the Lewisohn Stadium, New York, and conductor of the University of Miami Orchestra, died in the Florida city on Feb. 2. Dr. Volpe had been ill for several months. He was born in Kovno, Russia, son of Lewis and Ella Gabrilowitch Volpe and studied violin in the Imperial Conservatory in St. Petersburg, under Leopold Auer. He received the degree of Free Artist, summa cum laude, and also his doctorate in music. From 1893 to 1897 Dr. Volpe also studied theory and composition there.

Coming to the United States in 1898, he founded the Young Men's Symphony Orchestra in 1902 with the assistance of the late Alfred L. Seligman, New York banker and conducted this ensemble for seventeen years. In 1904 he organized the Volpe Symphony Orchestra which gave concerts in Carnegie Hall featuring American composers. Dr. Volpe in 1910 became instructor in orchestral playing and director of the orchestra of the Brooklyn, N. Y., Institute of Arts and Sciences, remaining for ten years and from 1910 to 1913 conducted the Municipal Orchestra in Central Park.

In 1918, Dr. Volpe conceived the idea of open-air summer concerts at Lewisohn Stadium and suggested the plan to Mrs. Charles S. Guggenheimer, who is now chairman of Stadium Concerts, Inc.

For four years Dr. Volpe commuted between New York and Washington to conduct the National Opera Company. He was also director for three years of the Kansas City Conservatory and for a time was a member of the faculty at the Chicago Musical College. In 1926 he went to Miami to conduct the Miami Symphony and in 1934 became head of the violin department at the University of Miami where he remained to organize and conduct the orchestra. He had composed many songs and instrumental music. His widow and two daughters survive.

ALEXANDER KELBERINE, 36, pianist and composer, was found dead in his New York apartment on Jan. 30. Born in Russia, Mr. Kelberine was a graduate of the Juilliard School and made his debut in 1928 in Town Hall, New York. He had studied with Busoni in Berlin and Siloti in New York.

EMMA REDELL, former dramatic soprano of the Chicago Civic Opera Company, heard in concert and opera abroad and in this country, died on Feb. 8 in New York. Born in Baltimore of Russian parents, she met J. Anthony Marcus former trade market specialist whom she later married, and who encouraged her career. She made appearances in Germany and became known as an outstanding Wagnerian singer. Later she joined the Chicago Civic Opera for Wagnerian roles.

EDWARD LANKOW, 57, bass, who had appeared with the Metropolitan, Boston and Chicago Opera companies, died on Jan. 29 in New York City. Born in Tarrytown, N. Y., he received his musical education in New York, Dresden, Frankfort and Milan and sang with major opera companies in Europe before returning to the United States where he joined the Boston company. Prior to his touring abroad, he appeared with Adelina Patti on her "farewell" American tour.

EDWIN T. RICE, 77, assistant treasurer of the New York Philharmonic-Symphony Society, died of a heart attack on Feb. 2 while attending a meeting of a committee of the society. He was treasurer of the New York Symphony Society when it merged with the Philharmonic in 1928 and became assistant treasurer of the amalgamated orchestras. He was also a director of the Institute of Musical Art. In 1936 he received the Elizabeth Sprague Coolidge Medal for eminent service to chamber music. Surviving are his widow and a daughter.

J. ALBERT YOUNG, 61, resident manager of the Lyric Theatre, Baltimore, Md., scene of many concerts and opera performances, died in that city on Jan. 23. He had been associated with Baltimore theatres for forty years, and came to the Lyric some years ago on invitation of Frederick R. Huber, municipal director of music.


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# *Studio Notes*

## Jacques Stueckgold

Raymond Lutz, American baritone, will sing leading Wagnerian roles in Hamburg, Germany. He was heard in the world premiere of Tobias Wunderlich. Carl Hartman, tenor, sang Lohengrin and Tristan with the Chicago Opera Company and has been appearing in concerts. Ladis Kiepura, tenor, brother of Jan Kiepura, sang at La Scalla last season. He has been engaged by the Philadelphia Opera Company for Carmen and La Tosca, and will sing the tenor role in Halka in Mecca Temple, New York. He is also scheduled for concerts in Boston and Chicago. Nora Hellen, soprano, sang for the Arion Club, and Helena Varney, soprano, sang Elsa, Sieglinde, Elisabeth and Madam Butterfly in Basle, Switzerland.

All are artist-pupils of Mr. Stueckgold.

## Marion Kahn Berkley

A recital was given at the Berkley Studio, New York, on Jan. 27 by Kenneth Nicholson, eight-year-old piano pupil of Marion Kahn Berkley. The talented young artist delighted an enthusiastic audience with two Bach three-part Inventions, two Bagatelles by Beethoven, a Chopin nocturne and two mazurkas by the same composer. As an added feature, Master Nicholson played two of his own compositions. G. N.

## Edwin Orlando Swain

Among artist-pupils of Edwin Orlando Swain active recently is Charles C. Fuller 3rd, appointed baritone soloist at St. Paul's Episcopal Church, New Rochelle; Edwin Hatfield, basso, in recital on Feb. 3 at the Barnard Club, New York City; Harold Crawford, tenor, appointed soloist at the Church of The Nativity, Ozone Park, L. I.; Ida Weirich, contralto, engaged to sing The Persian Garden for the Music Club of Brooklyn, and Janis Carter, soprano, singing in the Broadway production of DuBarry Was a Lady.

Mary G. Ledgerwood is soloist at the Old Bergen Reformed Church, Jersey City, and the Central Synagogue, New York. Bruce Hamilton is baritone soloist at the Old Bergen Reformed Church.

## Kate S. Chittenden

Geraldine Bronson Farley gave the Jan. 25 piano recital in the Kate S. Chittenden course, at her New York studio, before a crowd of interested listeners. Following the opening Variations Serieuses by Mendelssohn, she performed the Mozart sonata in B flat, poise, restraint and musical feeling marking her playing. Dignity and grace marked two Brahms Capriccios, and poetic feeling was communicated in two Chopin studies. Comments on the items of the program were made by Miss Chittenden. F. W. R.

## La Forge-Berúmen

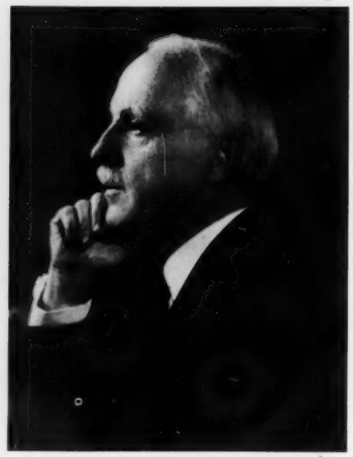
Frank La Forge and a group of his artist-pupils inaugurated a series of Sunday afternoon musicales on Jan. 7 at the Ferguson Library, Stamford, Conn. Jess Walters, baritone, sang the Eri tu aria from Verdi's Masked Ball and a group of Lieder. Mabel Miller Downs, soprano, offered the Ritorna Vincitor aria from Aida and several songs by Mr. La Forge. Carlotte Franzel, young coloratura soprano, contributed the O luce di quest' anima from Linda di Chamounix and Elizabeth Andres, contralto, an aria from La Favorita. A duet from this work was sung by Miss Andres and Mr. Andrews. Cecil Gordon and Mr. La Forge provided the accompaniments.

## Fleeda Alberti-Speth

Rose Martel, soprano, was the only vocal soloist at the Institute concert at the Academy of Music in Brooklyn, on Jan. 22, when a program of contemporary music was given. Baily Axton, tenor, is heard over the Colonial network from WAAB in Boston five times every week. The foregoing artists are from the New York studio of Fleeda Alberti-Speth.

## Carl M. Roeder Writes on Keyboard Harmony

In a new book, Keyboard Harmony, Carl M. Roeder, pianist and teacher at the Institute of Musical Art, New York, considers musicianship in piano-playing.



CARL M. ROEDER

Mr. Roeder appropriately defines harmony as "The art of combining musical sounds." The work has 30 pages of exercises and drills, beginning with the Circle of Keys, major and minor; continuing with drills in all triads, cadence drills, inversions, modulations through seventh chords, both dominant and diminished, suspensions and anticipations, scale harmonization and the like, all giving the "feel" of keys and harmonies. This is a thoroughly practical, interesting work.

There is a Foreword by George A. Wedge, dean of the Institute of Musical Art, Juilliard School of Music.

F. W. R.

## Genovese-Gazzale Pupils Recital

Pupils of Nana Genovese-Gazzale of Tenafly, N. J., recently appeared in recital. Among those participating were Anne Poitras, Emma-Louise Miehe, Agnes Lassig, Virginia Lane, Thomas Kingsley, Veronica Schlueter, James Laughlin, Lizeta Macauley, Margaret Morchen, Jeanne Tremble, Elsa Wild, Mary Alexander, Carl Wild, Ruth Brenner, Olivia Hann, Jeanne Markey and Enelyn Robinson. Edith B. Thompson was accompanist.

## Mr. and Mrs. Frank Bishop in N. Y. Musicale

A distinguished audience attended the musicale given by Mr. and Mrs. Frank Bishop on Jan. 29 at their home in New York. Stephan Hero and Mr. Bishop played the Brahms Sonata in A for violin and piano and the Cesar Franck Sonata. Mr. Bishop contributed a solo group with Rachmaninoff, Melody by Gluck-Saint-Saens (Alceste), and the Rhapsody No. 10 of Liszt. Mr. Bishop left the following day for a tour of the South. J. N.

## Lilian Knowles at Studio Club

Lilian Knowles, contralto, gave a concert on Feb. 13 at the Studio Club, New York. Other events on this month's calendar included John Owen Fox, baritone, Feb. 9 and several social affairs.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# San Antonio Founds Opera Group

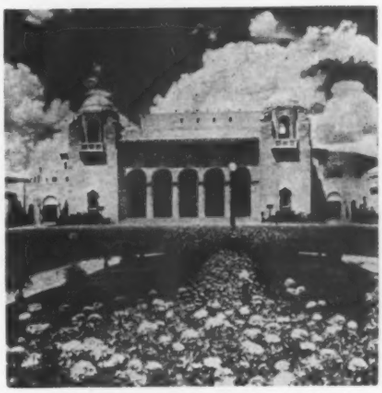
By MRS. STANLEY WINTERS

SAN ANTONIO, TEX.—The balance of the concert season of 1940 is extremely full of interesting events. The different organizations, schools and managers have made no specific dates with artists for next season—but artists will be brought. Audiences at the concerts which have already taken place have been large and appreciative. The concerts have been given and will be given next season in the three auditoriums available—the Municipal Auditorium, seating about 6,000; Jefferson High School, seating about 2,500; and the San Pedro Play House, seating about 650.

The managers, schools and organizations bringing attractions are as follows: The Friends of Music (Elizabeth A. Devoe, sponsor)—artists for balance of season include Argentinita, Tibbett, Hoffmann, Ballet Russe and the St. Louis Symphony Orchestra; the San Antonio Symphony Society (Max Reiter, conductor)—artists for balance of season include Heifetz, Milanoff and Martini; the Tuesday Musical Club Musical-Teas—artists for balance of season: Muriel Dickson and Abram Chasins. The Lady of the Lake College presents several artists each season for the cultural benefit of their pupils.

### New Opera Group

Dr. Otto Wick, choral conductor, is forming an opera company to be called the Texas State Opera Association, performances to be given during the winter. He will book prominent Texas artists for the leading roles. An organization of which the city is justly proud is the San Antonio Civic Opera Company (Mrs. Lewis Krams Beck, president and general manager). Four performances are given each summer in the beautiful Sunken Garden Theatre.



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The San Antonio Musical Club (Mrs. Lewis Krams Beck, founder and life president) has Salon-Teas in the afternoon and evening soirees, when programs of unusual merit are given by resident artists. The musical attractions in the city are so varied and interesting that the music-loving public may choose the type which they like best—symphony concerts, afternoon musical teas, concerts of more intimate nature and light opera. Summing up the situation, San Antonio is exceedingly rich in musical entertainment of any type which patrons may prefer.

# Dallas "Key City" of the Southwest

MRS. FRANCES P. HAUSER

By MRS. FRANCES POTTER HAUSER

DALLAS, TEX.—The musical outlook for Dallas is exceptionally good with a pronounced preference for the highest type of entertainment. People in the Southwest are eager for artistic development and the response to concerts is phenomenal.

With the Metropolitan Opera on the yearly roster, Dallas has become the key city of the great Southwest, bringing thousands within its doors to hear the great artists of the day.

The finest artists of the concert stage have been brought to Dallas in recent years and this season's schedule contains many famous names yet to come.

The local Symphony Orchestra has created a broader musical appreciation in the masses. The Community Series, sponsored by Southern Methodist University and Temple Emanu-El, combines lectures and musical attractions in seven dates. The Civic Music Series presents five artists each season for which capacity is sold on subscription.

This being my second season in Dallas, after extensive operations in the music field for seven seasons in Oklahoma City, my activities have been limited so far but included the presentation of Jeanette MacDonald in concert on February 15, the first date of her coming tour. I plan to widen my operations to include booking of musical attractions with local clubs and colleges.

Dallas, with its extensive trade area, affords a large public from which to draw and ranks in my estimation at the top in musical appreciation.

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# El Paso Reorganizes Junior Concerts

By MRS. HALLETT JOHNSON

EL PASO, TEX.—One of the best pieces of work in this part of the country for the cause of music has been done this season by the El Paso Junior League in organizing Junior Orchestra concerts for the school children above the fifth grade, using the El Paso Symphony Orchestra under the direction of H. Arthur Brown. Like everything else the League tackles, they have "put it over" with great success. At the last concert they had to turn away hundreds of children with a promise they could have a seat next time. The auditorium seats 3,000.

### Community Association Thrives

A. L. McKnight, president of the El Paso Community Concert Association, who is serving his second year in this capacity, reports this season's series is one of the best in the history of the organization, and the membership the largest. This season opened with Lawrence Tibbett followed by Lucy Monroe, soprano, Jose Echaniz appeared on Feb. 5 and Joseph Knitzer will close the series on March 11. The latter date will open the membership campaign for next season, and it is expected the membership will again increase as it has each year of the existence of the Association. The increase this season in both memberships and artist' fees was about ten percent over last season.

Other officers of the Association include, Maurice Schwartz, Mrs. Lytton Taylor, Mrs. J. I. Driscoll, and Consul General Manuel Esparza, the four vice presidents, Mrs. C. N. Bassett, treasurer, and Mrs. Hallett Johnson, secretary. The directors of the association include the presidents of all the service clubs in El Paso, and outstanding musicians.

The Music and Art Salons, under the management of Mrs. Hallett Johnson and presented at Hotel Cortez, has presented Virginia Sale, Frank Mannheimer, and Mildred Dilling this season, and will present one artist each month during the season.

For the benefit of the El Paso Times Milk fund, the newspaper brought Rubinoff, with Fray and Braggiotti, pianists. The latter artists will be returned to El Paso in March of this season, so great is the demand for them.

The Ways and Means Committee of the El Paso Symphony Association presented Jeanette MacDonald on Feb. 12.

Three El Paso High Schools banded together and brought the San Francisco Opera Ballet on Jan. 22.

All together, it would seem that El Paso has spent much for more music than for several, in fact, many years. While plans for next season are not yet available, we hear whisperings of many fine musical events being planned.

### In Neighboring State

Our neighbors in Roswell, New Mexico, have a very fine Community Concert Series in this their second season, which includes, Lucy Monroe, Mildred Dilling, Lisa Parnova, and the Barrere Little Symphony, and are planning a spring drive for a series for next season. These neighbors also attend our concerts.

New Mexico College of A. and M. A. has been sponsoring for a number of years a Lyceum and Entertainment program available to students on activity tickets and to faculty and town people by purchase of season tickets.

For the spring entertainment this group has scheduled the Welsh Imperial Singers and the Yale Puppeteers, for February, New Mexico State College Band concert, probably in March, and Abram Chasins, pianist, for April.

**ORCHESTRA COMMITTEE OF THE EL PASO JUNIOR LEAGUE.**

Seated, left to right, Mrs. Samuel Young, Mrs. Dorrance Roderick, Mrs. Malcolm McGregor, Roselle Ainsa, Mrs. Robert Homan, Jr., Chairman, Mrs. Robert Thompson, Mrs. W. E. Vandevere. Standing, left to right, Mrs. Homer Jacobs, Mrs. Scott Wilkey, Mrs. MacMurchison, Mrs. H. T. Safford, Jr., and Mrs. I. W. Gillett.

El Paso Photo Co.

# Ft. Worth Aids Music

By E. CLYDE WHITLOCK

FORT WORTH, TEX.—Fort Worth and its surrounding territory are served in the concert field mainly by two agencies, Mrs. John F. Lyons, independent manager, and the Fort Worth Civic Music Association.

Mrs. Lyons, who, since her two terms as president of the National Federation of Music Clubs, has devoted herself largely to managerial promotion, has presented in Fort Worth this season Grace Moore and Fritz Kreisler. She also has the appearances of the Ballet Russe in Dallas and New Orleans, both of which she has managed for several consecutive seasons, and she will present Marian Anderson in Dallas in May. She has not as yet made any commitments for the 1940-1941 season.

The Fort Worth Civic Music Association, a unit of the national organization, is in its sixth season, with the largest membership in its history, making it one of the largest associations in the South. H. Malvern Marks, Jr., is president of the association. The season's schedule lists the following artists: John Charles Thomas; Zlatko Balokovic, violinist, and Hellmut Baerwald, pianist; Kolisch Quartet, Artur Rubinstein and Lily Pons. Plans for the coming season will not be made until after the membership campaign in April.

The Fort Worth Chapter of the American Guild of Organists has presented a course of three concerts by well known organists for six years. This year's course includes David Johnson, young Dallas organist, Claire Coci and Virgil Fox.

William J. Marsh presented the Don Cossack Chorus, directed by Serge Jaroff.

The Texas State College for Women and the North Texas State Teachers College, both in nearby Denton, which are, respectively, the largest residence woman's college and the largest state-operated teachers' college in the United States, present each year a number of artists on their fine arts courses. TSCW booked this year Fritz Kreisler, Hanya Holm Ballet, Edwin and Jewel Bethany Hughes, Rise Stevens and the St. Louis Symphony Orchestra. NTSTC has offered James Melton and the Westminster Choir.

North Texas Agricultural College, at Arlington, which with over 1,000 students, is one of the largest junior colleges in the country, has a full artist and lecture course for its students. Among this season's presentations have been the Rink String Quartet, Isabel and Silvio Scionti, Ish-ti-opi, the Indian baritone; Ethelynde Smith, soprano, and Percy Grainger.

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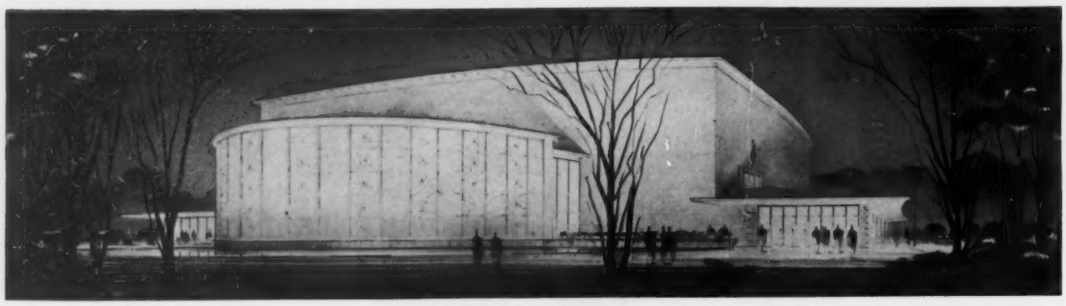
# Buffalo Building Spacious New $1,300,000 Hall



KLEINHANS MUSIC HALL
now under construction in Buffalo, N. Y.

By LOUISE H. MARVIN

BUFFALO, N. Y.—The Buffalo Philharmonic Orchestra (Franco Autori, conductor, of 75 selected players) is sponsored by the Buffalo Philharmonic Society, Inc., of which Mrs. Carlton M. Smith is president (in place of Mrs. Edgar F. Wendt, who held that office for four years.) A large list of patrons, sponsors and contributors have financed the orchestra's concerts this season. A city-wide campaign is planned to take place this spring, and the home for the orchestra, it is hoped, will be the new Kleinhans Music Hall.

The Buffalo Symphony Society is a sponsored organization of which Chauncey J. Hamlin is president. It has brought leading chamber music players, quartets, quintets, trios, etc., the concerts being given in Hotel Statler ballroom, managed by Mary Gail Clark. The committee consists of Messrs. Hamlin, Baird, and Kimball, Mrs. Perry and Miss Clark.

Zorah B. Berry, Buffalo's leading manager, reports the season of 1939-40 a highly successful one, with many near-capacity audiences in the Consistory. Her plans for next season are not yet announced.

Hunt Sidway, well known as a bass-baritone, is new in the managerial field. He has presented a series of Intimate Recitals in the Twentieth Century Club, in which local and out-of-town participants have given the programs. He also brought Allan Jones for a concert; next season's list has not been announced.

Available for concerts, recitals, musicales, and the like are the beautiful, large Buffalo Consistory auditorium, Hotel Statler ballroom, auditorium of the State Teachers College, two halls in the Twentieth Century Club, (plus one studio room,) the Mahogany Room of the Hotel Lafayette, also smaller halls in various parts of the city.

### New Hall Nearing Completion

At its completion this summer, there will be available the two auditoriums in the new Kleinhans Music Hall, seating capacity 2,800 and 800 respectively. This magnificent building for which $1,300,000 is to be expended was provided by the will of Edward L. Kleinhans, a leading Buffalo merchant; his widow bequeathed her estate similarly. The site is at the junction of Richmond, Porter and North avenues, on "The Circle," noted for its wealth of foliage and wide-open spaces. Authorities on modern architecture acclaim the design as brilliant, original, a masterly solution of all problems, the architects being F. J. and W. A. Kidd, in consultation with Eliel and Eero Saarinen, who are internationally known. The president is Edward H. Letchworth, and the Acting Director Esther L. Link.

The Western New York Music Bureau plans a series of open-air symphony concerts during the summer, also two operatic performances. Under this management are Gertrude Lutzi, coloratura soprano, Edith DiBarolo, pianist and others, appearing in concerts.

# Rochester Civic Music Thriving

## New Type of Audiences Are Created in University Centre

By LORRAINE LERNER

ROCHESTER, N. Y.—A new type of audience has been created in Rochester through the inception of the Sunday night "Pop" Concerts directed by Guy Fraser Harrison, leading the Civic Orchestra. These started a few seasons ago and have been a great success. Prices are low, 35 cents and 50 cents, and many well known numbers are played. The Sunday night concerts have especially enlisted the interest of young people who, mostly movie-minded, like the orchestral numbers that are fitted in. A new audience has been created by the presence of a radio artist (such as Lucille Manners or Alec Templeton) with the orchestra in this series. Large audiences have been attracted by this type of concert this season.

Arthur See is the only concert manager in Rochester. He books concerts for the Eastman Theater artist series, the Kilbourn Hall chamber music concerts, and he is the manager of the Rochester Philharmonic and Civic Orchestras. These are all a part of the Rochester Civic Music Association.

Mr. See is considering spending 20 per cent more for artists in 1940-41 than he did for the current 1939-40 season.

He feels that, in general, the preferences of concert-goers here are for programs in which there is music with plenty of melody and which is reasonably easy to understand.

### Booking Problem

"The problems of booking," he says, "include securing the proper sequence of dates, which enable the manager to distribute attractions throughout the season instead of running all the big artists together at once. Most of the artists with established names—the older ones—want short seasons which presents a problem of booking. The war has shattered the European season, and this has contributed many more artists to America.

"But there is always a risk in introducing a new artist. If he makes a brilliant success in New York, managers immediately charge an unreasonable fee for him. Then the local manager is the victim, because the new artist is not known locally and he does not necessarily get the same reaction in a smaller city that he gets in New York. The problem of the two cities is entirely different. The younger artist would get a better chance in smaller cities if he charged less."

"As far as promotion goes, it is naturally difficult to gain the attention of the public to music at present, when it is so distracted by war conditions.

"Improved business conditions have been reflected here in the musical field in better attendance at concerts up to December, 1939."

# Syracuse Rallies To Support Music

By H. L. BUTLER,
Dean College of Fine Arts, Syracuse University

SYRACUSE, N. Y.—The Syracuse musical season of 1940-41, it is expected will be a replica of this year's season. As usual the Morning Musicals, Mrs. Rena Skerritt, president, will offer five or six evening concerts by noted artists and organizations, in Lincoln auditorium and nine Wednesday morning recitals in the ballroom of the Onondaga Hotel. Four or five of the latter group will be given by professional artists. The remainder will be given by local musicians who are active members of the Morning Musicals.

The Syracuse Civic Music Association, Mrs. S. B. Everts, president, will give its usual series of five evening concerts by great artists, in Lincoln auditorium. Ordinarily one or two extra concerts are given as special events, under the direction of Mrs. Everts. This plan will no doubt be followed in 1940-41.

The Syracuse University Orchestra, Regis Luke, manager, will give at least six concerts during the 1940-41 season provided the Music Project of which this orchestra is a part, is continued by the National Government. If for any reason the National Music Project is discontinued, there is a chance that the local sponsors of the present series of concerts will re-organize the orchestra and continue with a series of from six to ten concerts. Soloists will be used at practically all of these affairs.

The Syracuse University Chorus of 250 voices, Dr. Howard Lyman, conductor, will give Messiah in December, 1940, and a second semester concert for which the program has not yet been arranged, in April, 1941. Soloists from outside Syracuse will be engaged for both of these programs.

The College of Fine Arts at Syracuse University will offer the usual 35 to 40 public recitals by its advanced music students, graduates, and music organizations such as the Chapel Choir, Men's Glee Club, the Women's Glee Club, Supervisors' Chorus, and the University Singers, the University Band and the University Symphony Orchestra. Of these organizations the only one that employs outside artists is the University Orchestra, under the direction of André Polah.

## Orange, N. J., Maintains Community Concerts

By MRS. WILLIAM S. NELSON

ORANGE, N. J.—The Community Concerts Association of which I am secretary, and now in its third successful season, includes a series at East Orange High School, in East Orange, one at Morristown, at the Morristown High School, and the third in Elizabeth, at the Masonic Auditorium.

All three comprise nine concerts in all, which are obtainable at a membership subscription of $5.00 and $2.50 for students. This season the entire series included Dorothy Maynor, soprano, Toscha Seidel, violinist, Mieczyslaw Munz, pianist in East Orange; the Balinese Ballet, Anna Kaskas, contralto, Vronsky and Babin, two pianists, at Morristown; Vronsky and Babin, Mildred Dilling, harpist, and Stephan Hero, violinist, in a joint recital, and the Metropolitan Opera Quartet, consisting of Josephine Antoine, Helen Olheim, Joseph Bentonelli and Robert Weede, at Elizabeth.

The New Jersey Symphony Orchestra, at East Orange, is more successful than ever. This year under the conductorship of Frieder Weissmann, the season's subscriptions were practically sold out. The soloists engaged for the three concerts in pairs, were Susanne Fisher, Mishel Piastro and Joseph Schuster (the latter appearing in the Brahms Double Concerto on Feb. 19) and Artur Schnabel.

Russell B. Kingman, who founded the Orchestra is President, as he is also president of the Community Concert Association.

MRS. WILLIAM S. NELSON

## Montclair Series in 20th Year

By EDGAR SWAN WIERS

MONTCLAIR, N. J.—The Unity Concerts of Montclair has been loyally supported during the twenty years of its existence. This winter the concerts have gone exceedingly well. For the past nine seasons, during the depression years, the Montclair High School has been completely sold out for every concert and for special artists, people have occupied seats on the stage. The one problem that we constantly face is the limited space of the only available auditorium.

The artists to be presented in 1940-1941 are: Nov. 1, 1940, Marian Anderson; Nov. 22, Jan Kiepura; Jan. 10, 1941, Adolf Busch and Rudolf Serkin in joint recital; and on March 7, Georges Enesco. The extra event, not included in the regular course is a piano recital by Rachmaninoff, Dec. 6.

# Westchester County, N. Y., Unique Center for Concerts

By EDNA HORTON

WHITE PLAINS, N. Y.—When one thinks of music in Westchester, two things immediately come to mind: the spacious County Center located in the heart of Westchester at White Plains (originally built to house the activities sponsored by the Westchester Recreation Committee, Mrs. Eugene Meyer, chairman) and the familiar phrase: "Mrs. Julian Olney Presents."

When the County Center was opened in 1930, Mrs. Julian Olney, who had had some experience in booking drama, lectures and concerts in other parts of the country, decided she would apply that experience in Westchester, believing there were many music lovers here who would appreciate having great artists brought to them, instead of having to go into New York to hear them. After two years of experimental booking of about ten varied events each season, the Olneys (Mr. Olney had come in as business manager), had learned much they had not anticipated.

Westchester was a problem peculiar in itself. Such things as supplying publicity to some sixty newspapers became only one of the minor difficulties. In 1932 the Olney management, due to the bank "holidays" and the seeming lack of sufficient response, were about to give up, but persons well-informed on the local musical situation advised them to hang on. In ten years the outstanding results have justified this encouragement and their own conviction and judgment in carrying out their ideas.

## Outlook Excellent

The outlook for 1940-41 is the best of any year so far. It has not been a mushroom growth, but a steady building up and adjustment. Beginning with twenty subscribing patrons when they incorporated in 1932 they reached the 1,000 mark in subscriptions that year. The tenth anniversary season, 1939-40, saw that doubled to 2,000, and it seems that figure will be considerably surpassed this next year. The box-office sales bring the average attendance to about 3,000. With the County Center adjacent to the Parkways, it has been discovered that an increasing number of people find it pleasanter to drive out from the Bronx, New York, for their concerts than to go downtown in New York, and here there is no parking problem.

The past season offered a typical list: the Bali dancers, John Charles Thomas, Yehudi Menuhin, the Philadelphia Orchestra, Simon Barer and Marian Anderson. The opening event of the 1940-41 series (the eleventh) will be the initial concert of Paul Robeson's first American concert tour in seven years.

## Concerts in Other Communities

During the same period a number of concert series in various Westchester communities, such as Ossining, Tarrytown, Mt. Vernon, Port Chester, New Rochelle, Bronxville and Greenwich (which, though in Conn., allies itself with Westchester musical life), had struggled through for one to five years, in several instances even attempting revivals, and then finally succumbing. These communities now cooperate with the Olneys, who attribute their successful unbroken ten years and the survival of other series to several important factors. Chief among these is continuity of management and viewpoint. There are now paid representatives in seven communities, serving in all some forty communities, all within a radius of about twenty miles. There has also been built up a personal confidence.

Perhaps nowhere in the country is there such a combination of the sophisticated, cosmopolitan audience and the local, or provincial, audience. The series, which since 1932 has had six events a season from October to March, is a representative one, balanced to satisfy both elements. While the people who attend a great many concerts in New York are more inclined to new events, the majority went well-established artists—box-office names. Gradually, however, the newer attractions are coming to be accepted as readily as the old.

Among the most satisfying, both artistically and financially, have been such artists as Josef Hofmann, Heifetz and Flagstad. Ballet has been very popular. So many patrons are subscribers to one or more symphony series in New York that the orchestral concerts have been a little more difficult to sell. The most recent one, however, the Philadelphia Orchestra, drew a full house. Popular artists are sometimes re-engaged, though usually not in successive seasons.

The Olneys have had more scope in adapting their series to fit the needs because they have a wide and free choice of events. Disapproving heartily of the "block" system of buying, they have steadfastly resisted all attempts at taking away their freedom and thus have remained one of the few independent series managers in the country. In that way only can they maintain the personal touch which is so important in building up the confidence and response of a community. This confidence has been reflected in Mrs. Olney's appointments to many offices of civic interest hereabouts.

SERGEI RACHMANINOFF, with MRS. JULIAN OLNEY,

who presented him on her concert series at the County Center in White Plains last year. The artist's smile is due, explains Mrs. Olney, to the fact that "he had discovered the first comfortable arm-chair in any artists' dressing-room where he had played throughout the country."

## Lectures Promote Interest

A natural outgrowth of the concert management is the lectures on Artists and Audiences, for which Mrs. Olney has been increasingly in demand by women's clubs and other organizations in Westchester and Long Island. Activities have also been extended to presenting occasional New York recitals, such as Ethel Waters and the Hall Johnson Choir in Carnegie Hall and the Lily Pons benefit at the Metropolitan Opera House. Last summer Mr. Olney assisted Arthur Judson in promoting audiences for the Lewisohn Stadium concerts and will continue in that capacity this coming summer.

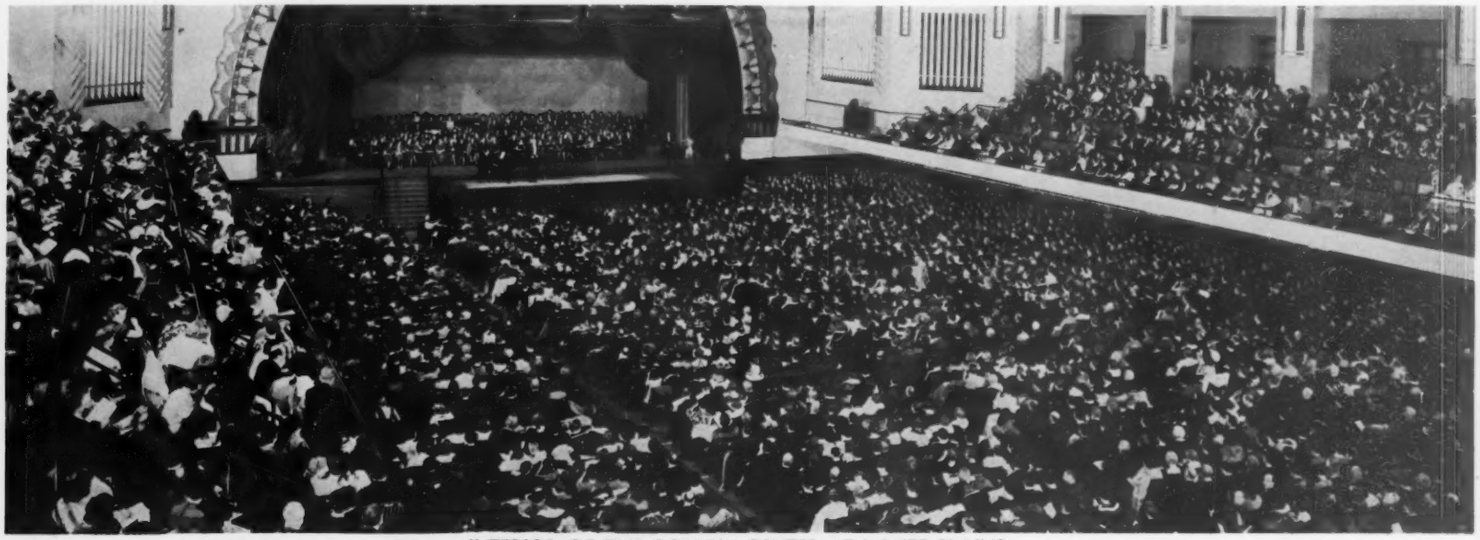
There has been a constructive build-up of the younger generation through the schools, with the co-operation of the music supervisors. Last season 300 pupils from the schools attended the Josef Hofmann concert. Each Christmas finds more and more children being given subscriptions as gifts. A good idea was started by Rosa Ponselle at her appearance here eight years ago, when she gave two $9.90 subscriptions to deserving school children, who could not otherwise afford to attend. Today that is carried on by wealthy women in various communities awarding two subscriptions a year through the public schools.

## Federation for Women Active

The largest outlet in Westchester for musical engagements is the Westchester County Federation of Women, an affiliation of 52 clubs, ranging in membership from 18 to 900, with a total membership of 11,164. Mrs. Edward T. Whitney of New Rochelle is the Federation president. These clubs avail themselves in many instances, of the services of their music or fine arts departments. Once a year the program chairmen of all the affiliated clubs meet, at which time confidential information is exchanged on ability and expense of various artists. The women's clubs have presented a number of famous musicians as well as lesser known ones who later made names for themselves.

Federation meetings are held three times a year at the Contemporary Club in White Plains. Kate A. Wasserscheid of Bedford, chairman of the Fine Arts department, furnishes the artists for these meetings. Her advice, based on experience with community groups since 1924, as well as in the music field in general, is frequently and confidently sought throughout the county. No small number of artists owe their appearances in Westchester to her recommendations. A civic-minded person, Mrs. Wasserscheid has freely volunteered her co-operation in musical situations and her assistance in supplying the demands for bookings.

There are numerous other groups in the county who service their communities with musical fare, such as the churches, public and private schools, PTA units, choral and chamber music groups, the Westchester Co. Music Teachers' Association (Anne Phelps of Mt. Kisco, president), the newer but active New Rochelle Teachers' Council (Donald MacArdle, president, and Jane Fee, executive secretary), the junior service leagues of different communities and the colleges, such as the College of New Rochelle, Good Counsel in White Plains and Sarah Lawrence in Bronxville.



INTERIOR OF THE COUNTY CENTER AT WHITE PLAINS,

Westchester County, during a concert, when stage seats and standing room swelled the audience to 6,000.

# Seattle Woman Impresario Presents Artists in Own Theatre

By JOHN HOPPER

SEATTLE, WASH.—Seattle's impresario, Cecilia Schultz, has the unique distinction of being the only manager in the United States with her own theatre in which to present her attractions. A musician of distinction in her own right—a pianist—Mrs. Schultz has brought an understanding of music from the angle of the concert-goer-musician to combine with her work, which has made her unqualifiedly the most successful manager of artist courses in the Pacific Northwest. The Moore Theatre, under the Schultz management, is one of the very old and comfortable theatres and is acoustically the most satisfactory for concerts in the city.

Twenty concert presentations, including four noted ballets have been included in this season's series to date, with Helen Jepson, Rachmaninoff, Kreisler, Jooss Ballet, Virovai, Iturbi, Thomas and the Comedian Harmonists yet to appear.

At present the only announced concerts for next season are those by Jascha Heifetz and Richard Crooks and a week's series by the San Francisco Opera, although plans are under way for an even greater number of artists to appear than have been here this year.

### Ladies Musical Club Sponsors Series

The Ladies Musical Club, the first organization to present concert attractions in Seattle, has offered its usual series this season, including Marjorie Lawrence, Artur Rubinstein, Marian Anderson, Nelson Eddy and Josef Szigeti. The regular series will be continued next year, with their usual high standard of concerts, although the attractions have as yet remained unannounced. The Seattle Symphony Orchestra has had as its soloists E. Robert Schmitz, Bjoerling, Walter Gieseking and Efrem Zimbalist, with a special one week's appearance of the Monte Carlo Ballet to round out its season.

The Women's Federation of the University of Washington has concluded its annual series of concerts, but will present a special series for the summer session of the University, during June, July and August.

# DIRECTORY OF ACTIVE ARTISTS OF ALL CLASSIFICATIONS AND THEIR AMERICAN MANAGERS

| Artists Name | Classification | Management |
|---|---|---|
| Abram, Jacques | Pianist | Embree Concert Service |
| Adler, Fiala-Herman | Conductor | G. H. Dalrymple |
| Aitken, Webster | Pianist | Guild For Musicians, |
| Akin, Nita | Organist | Bernard R. LaBerge, Inc. |
| Albanese, Licia | Soprano* | c/o Musical Courier |
| Allen, Creighton | Pianist | c/o Musical Courier |
| Allen, William | Pianist | Musical Artists Bureau |
| Altglass, Max | Tenor* | c/o Musical Courier |
| althouse, Paul | Tenor*† | Haensel & Jones |
| Amadio, John | Flutist | NBC Artists |
| Amansky, Selma | Soprano | c/o Musical Courier |
| American Ballet Caravan | Ballet | Frances Hawkins |
| Andersen, Stell | Pianist | Albert Morini |
| Anderson, Elsie | Soprano | c/o Musical Courier |
| Anderson, Marian | Contralto | Hurok Attractions |
| Andrist, Karl | Violinist | c/o Musical Courier |
| Antoine, Josephine | Soprano* | Evans & Salter |
| Appel, Mary | Mezzo-Soprano | Geo. Leyden Colledge |
| Aranyi, Francis | Violinist | c/o Musical Courier |
| Arehera, Laura | Violinist | Tenney Management |
| Arden, Cecil | Soprano | Wm. Neill |
| Argentinita & Ensemble | Dancers | Hurok Attractions |
| Arnoux, Louise | Diseuse | Bernard R. LaBerge, Inc. |
| Arrau, Claudio | Pianist | NBC Artists |
| Astori, Alda | Pianist | Josephine Vila, Inc. |
| Aubert, Roger | Pianist | Bernard R. LaBerge, Inc. |
| Babin & Vronsky | Duo-Pianists | Metropolitan Mus. Bur. |
| Baccaloni, Salvatore | Bass | Arthur Judson, Inc. |
| Bacon, Dorothy | Contralto | Annie Friedberg |
| Bacon, Katherine | Pianist | NBC Artists |
| Bailey, Arthur | Tenor | Vera Bull Hull |
| Bailly, & Robinson | Viola & Piano | Geo. Leyden Colledge |
| Bakaleinikoff, Vladimir | Conductor | Geo. Leyden Colledge |
| Baker, Dorothy | Soprano | Vera Bull Hull |
| Baklor, Elsa | Soprano | Geo. Leyden Colledge |
| Balestrieri, Giuseppe | Tenor | Vera Bull Hull |
| Ballet Russe | Ballet | Hurok Attractions |
| Ballon, Ellen | Pianist | Arthur Judson, Inc. |
| Ballon, Hedda | Pianist | c/o Musical Courier |
| Balogh, Erno | Pianist | Metropolitan Mus. Bur. |
| Balokovic, Zlatko | Violinist | May Johnson |
| Bampton, Rose | Soprano*† | Evans & Salter |
| Bannerman, Lois | Harpist | Embree Concert Service |
| Baret, Simon | Pianist | Metropolitan Mus. Bur. |
| Barera, Orlando | Violinist | Charles L. Wagner |
| Baroumis, Manuel | Tenor* | Josephine Vila, Inc. |
| Barova, Mari | Contralto | B. Mary Pingle |
| Barrere, Georges | Flutist | Arthur Judson, Inc. |
| Barris, Chester | Pianist | c/o Musical Courier |
| Barthelson, Joyce | Pianist | c/o Musical Courier |
| Bartlett, Michael | Tenor† | Arthur Judson, Inc. |
| Bartlett & Robertson | Duo-Pianists | Arthur Judson, Inc. |
| Bartok, Bela | Pianist | Richard Copley |
| Bauer, Harold | Pianist | Metropolitan Mus. Bur. |
| Baum, Kurt | Tenor† | NBC Artists |
| Baume, Emile | Pianist | Metropolitan Mus. Bur. |
| Beattie, Douglas | Basso*† | NBC Artists |
| Belarsky, Sidor | Basso | Alexander Merovitch |
| Bel Canto Trio | Vocal Ensemble | Tenney Management |
| Beldan, Emma | Soprano | c/o Musical Courier |
| Belnick, Arnold | Violinist | Wolfsohn |
| Bentonelli, Joseph | Tenor† | Paul H. Stoes |
| Berger, Eleanor | Contralto | B. Mary Pingle |
| Berkley, Harold & Marion | Violin & Piano | Guild For Musicians |
| Bernstein, Jascha | Cellist | Annie Friedberg |
| Berumen, Ernesto | Pianist | c/o Musical Courier |
| Besuner, Pearl | Soprano* | Geo. Leyden Colledge |
| Betts, Robert | Tenor | Annie Friedberg |
| Biedenharn, Emylon | Contralto | c/o Musical Courier |
| Bigalli, Dino | Conductor† | c/o Musical Courier |
| Biggerstaff, Walton | Dancer | Vera Bull Hull |
| Biggs, E. Power | Organist | Bernard R. LaBerge, Inc. |
| Bilotti, Anton | Pianist | Richard Copley |
| Binette, Theresa | Soprano | Josephine Vila, Inc. |
| Birmingham Apollo Boys' Choir | | Vera Bull Hull |
| Bishop, Frank | Pianist | Annie Friedberg |
| Bjoerling, Jussi | Tenor* | Charles L. Wagner |
| Blaisdell, Frances | Flutist | Willard Matthews |
| Blanco, Cuquita | Dancer | B. Mary Pingle |
| Bloch, Susanne | Lute | Guild For Musicians |
| Bodanya, Natalie | Soprano* | Haensel & Jones |
| Boerner, Charlotte | Soprano† | Arthur Judson, Inc. |
| Bokor, Margit | Soprano | c/o Musical Courier |
| Book, Rose | Soprano | NBC Artists |
| Bonelli, Richard | Baritone* | NBC Artists |
| Borsi, Agata | Soprano | Geo. Leyden Colledge |
| Bothwell, Mary | Soprano | Geo. Leyden Colledge |
| Boucher, Edmond | Basso | B. Mary Pingle |
| Boult, Sir Adrian | Conductor | Annie Friedberg |
| Bowe, Morton | Tenor | B. Mary Pingle |
| Bowers, William | Baritone | c/o Musical Courier |
| Boynet, Emma | Pianist | c/o Musical Courier |
| Boyce, Bruce | Baritone | Richard Copley |
| Brailowsky, Alexander | Pianist | NBC Artists |
| Brancato, Rosemarie | Soprano | Embree Concert Service |
| Bransell, Karin | Contralto*† | Embree Concert Service |
| Braun & Lubashutz | Sonata Recitals | Embree Concert Service |
| Braun, Robert | Pianist | c/o Musical Courier |
| Breton, Ruth | Violinist | Embree Concert Service |
| Briselli, Iso | Violinist | Arthur Judson, Inc. |
| Bristol, Frederick | Pianist | Embree Concert Service |
| Bross, Antonio | Violinist | Ibbs & Tillett |
| Brown, Anne Wiggins | Soprano | Musical Artists Bureau |
| Brown, Ruth | Soprano | Bernard R. LaBerge, Inc. |
| Brown, Eddy | Violinist | Embree Concert Service |
| Browning, Lucielle | Mezzo-Soprano* | Geo. Leyden Colledge |
| Brownlee, John | Baritone*† | Haensel & Jones |
| Buchta, Jean | Lecture Recitals | c/o Musical Courier |
| Buebendorf, Francis X. | Conductor | c/o Musical Courier |
| Bunker, Charles | Baritone | Embree Concert Service |
| Burdino, Apdre | Tenor† | Haensel & Jones |
| Burford, Beatrice | Harpist | Haensel & Jones |
| Burge, Louise | Contralto | Musical Artists Bureau |
| Burke, Hilda | Soprano*† | Arthur Judson, Inc. |
| Burns & Dias | Song Recitals | Richard Copley |
| Burns, Harold | Conductor | Dagmar Godowsky |
| Busch, Adolf | Violinist | NBC Artists |
| Bustabo, Guila | Violinist | NBC Artists |
| Buxton, Eugenia | Pianist | Richard Copley |
| Byron, George | Baritone | Embree Concert Service |
| Cadman, Charles Wakefield | Pianist | c/o Musical Courier |
| Callaway, Paul | Organist | Bernard R. LaBerge, Inc. |
| Callimahos, L. D. | Flutist | Metropolitan Mus. Bur. |
| Cameron, Rosemary | Soprano | c/o Musical Courier |
| Caniglia, Maria | Soprano | NBC Artists |
| Capair, Mercedes | Soprano | NBC Artists |
| Carelli, Gabriele | Tenor | Annie Friedberg |
| Carlsson, Carin | Contralto | Charles L. Wagner |
| Carreras, Maria | Pianist | Embree Concert Service |
| Carron, Arthur | Tenor* | NBC Artists |
| Carson, Leon | Tenor | c/o Musical Courier |
| Carter, John | Tenor* | Haensel & Jones |
| Cartier, Jacques | Actor-Dancer | Embree Concert Service |
| Casadesus, Robert | Fianist | Arthur Judson, Inc. |
| Cassado, Gaspar | Cellist | Metropolitan Mus. Bur. |
| Cassard, Frances | Soprano | c/o Musical Courier |
| Castagna, Bruna | Contralto* | Haensel & Jones |
| Castagnetta, Grace | Pianist | Bernard R LaBerge |
| Cavadore, Guiseppe | Tenor† | c/o Musical Courier |
| Cecil, Winifred | Soprano | Haensel & Jones |
| Cehanovsky, George | Baritone* | c/o Musical Courier |
| Ceo, Clara | Pianist | c/o Musical Courier |
| Chamlee, Mario | Tenor | c/o Musical Courier |
| Chamlee, Ruth M | Soprano | c/o Musical Courier |
| Chapman, Frank | Baritone† | NBC Artists |
| Charbonnel, Avis Bliven | Pianist | c/o Musical Courier |
| Chasins, Abram | Pianist | Paul Stoes |
| Chemet, Renee | Violinist | c/o Musical Courier |
| Chenee, Ann | Pianist | c/o Musical Courier |
| Cheney, Winslow | Organist | Bernard R. LaBerge |
| Chenkin, Victor | Basso | NBC Artists |
| Chickering, Helen | Soprano | Embree Concert Service |
| Chickering, John | Tenor | Embree Concert Service |
| Chiesa, Vivian Della | Soprano† | c/o Musical Courier |
| Chigi, Alfred | Baritone | c/o Musical Courier |
| Christian, Harrison | Baritone | Josephine Vila, Inc. |
| Christian, Palmer | Organist | Bernard R. LaBerge, Inc. |
| Christie, Winifred | Pianist | G. H. Dalrymple |
| Cimini, Pietro | Conductor | c/o Musical Courier |
| Claire, Marian | Soprano | c/o Musical Courier |
| Clovis, Hall | Tenor | Albert Morini |
| Coci, Claire | Organist | Bernard R. LaBerge, Inc. |
| Coffer-Chantal, Violette & Helene | Duo-Pianists | Richard Copley |
| Cohen, Harriet | Pianist | Ray Halmans |
| Cohen & Sheridan | Pianists | Ray Halmans |
| Cook, Naomi Cullen | Soprano† | c/o Musical Courier |
| Conley, Eugene | Tenor | c/o Musical Courier |
| Copland, Aaron | Lecture-Recitals | Guild For Musicians |
| Cordon, Norman | Bass* | c/o Musical Courier |
| Coresu, Annette | Pianist | c/o Musical Courier |
| Corigliano, John | Violinist | c/o Musical Courier |
| Corona, Leonora | Soprano | c/o Musical Courier |
| Cornwall, Burton | Basso-Baritone | Willard Matthews |
| Cortes, Leonora | Fianist | c/o Musical Courier |
| Cottlow, Augusta | Pianist | c/o Musical Courier |
| Courboin, Charles M. | Organist | Bernard R. LaBerge, Inc. |
| Craig, Mary | Soprano | c/o Musical Courier |
| Crawford, Dorothy | Character Sketches | Haensel & Jones |
| Crawford, Elizabeth | Soprano | c/o Musical Courier |
| Crawford, Robert | Baritone | Vera Bull Hull |
| Crooks, Richard | Tenor* | Haensel & Jones |
| Czaplicki, George | Baritone† | c/o Musical Courier |
| Dale, George | Tenor | Richard Copley |
| Darbo, Erica | Soprano | Vera Bull Hull |
| Darwin, Glenn | Baritone | NBC Artists |
| Davis, Agnes | Soprano | Arthur Judson, Inc. |
| Davis, Jessica | Soprano | c/o Musical Courier |
| D'Angelo, Louis | Baritone* | c/o Musical Courier |
| de Abravanel, Maurice | Conductor | Annie Friedberg |
| D'Arville, Colette | Soprano | c/o Musical Courier |
| Daum, Margaret | Soprano | Embree Concert Service |
| Deering, Henri | Pianist | Josephine Vila, Inc. |
| Defauw, Desire | Conductor | c/o Musical Courier |
| Del Pueyo, Eduardo | Pianist | Metropolitan Mus. Bur. |
| De Luca, Guiseppe | Baritone* | c/o Musical Courier |
| DeMartini, Ina | Soprano | c/o Musical Courier |
| Denya, Marcelle | Soprano | c/o Musical Courier |
| Deisa, Sophia | Dancer | Tenney Management |
| De Saint-Malo, Alfredo | Violinist | Annie Friedberg |
| De Solis, Solito | Pianist | Geo. Leyden Colledge |
| Desault, Kirk | Baritone† | c/o Musical Courier |
| Dessoff, Choirs | Ensemble | Anna C. Molyneaux |
| Destal, Fred | Baritone | NBC Artists |
| Devi Dja Ballet | Ballet | Metropolitan Mus. Bur. |
| Dickenson, Jean | Soprano* | NBC Artists |
| Dickson, Donald | Baritone | NBC Artists |
| Dickson, Muriel | Soprano* | Metropolitan Mus. Bur. |
| Diedrichs, Helene | Pianist | c/o Musical Courier |
| Diehl, Ruth | Soprano | National Music League |
| Dilling, Mildred | Harpist | Haensel & Jones |
| Dirman, Rose | Soprano | Richard Copley |
| Doe, Doris | Contralto* | NBC Artists |
| Dolan, Hortense | Dancer | Tenney Management |
| Don Cossack Chorus | Chorus | Hurok Attractions |
| Doolittle, Mary Hill | Cellist | Annie Friedberg |
| Dorfmann, Ania | Pianist | NBC Artists |
| Doschek, Antony | Violinist | Bernard R. LaBerge, Inc. |
| Dosia, Elen | Soprano† | Haensel & Jones |
| Doudeuil, Adelaide | French Folk Songs | Tenney Management |
| Dounis, D. C. | Violinist | c/o Musical Courier |
| Dragonette, Jessica | Soprano | Haensel & Jones |
| Draper, Freda | Mezzo Soprano† | c/o Musical Courier |
| Drittell, Ana | Cellist | Vera Bull Hull |
| Drosdoff, Vladimir, Nathalie & Paul | Pianists | Richard Copley |
| Ducloux, Walther | Conductor | c/o Musical Courier |
| Dudley, Edward | Tenor | Embree Concert Service |
| Duncan, Todd | Baritone | Musical Artists Bureau |
| Dushkin, Samuel | Violinist | c/o Musical Courier |
| Dusseau, Jeanne | Soprano | c/o Musical Courier |
| East, Grace Adams | Trumpet | G. H. Dalrymple |
| Eby & Bedford | Duo-Pianists | B. Mary Pingle |
| Echaniz, Jose | Pianist | Arthur Judson, Inc. |
| Eddy, Nelson | Baritone | Arthur Judson, Inc. |
| Edkins, Alden | Bass-Baritone | E. T. Ingle |
| Edwards, Marjorie | Violinist | Arthur Judson, Inc. |
| Eells, Harriet | Mezzo-Soprano | B. Mary Pingle |
| Ehlers, Alice | Harpsichordist | Bernard R. LaBerge, Inc. |
| Eidus, Arnold | Violinist | Embree Concert Service |
| Eisenberg, Maurice | Cellist | NBC Artists |
| Eisner, Bruno | Pianist | c/o Musical Courier |
| Elliott, Byrd | Violinist | Embree Concert Service |
| Elman, Mischa | Violinist | Hurok Attractions |
| Elmore, Robert | Organist | Richard Copley |
| Elson, Mischa | Violinist | Bernard R. LaBerge, Inc. |
| Enesco, Georges | Violinist, Conductor | Willmore & Powers |
| Enters, Angna | Theatre | Metropolitan Mus. Bur. |
| Engleman, Wilfred | Baritone* | c/o Musical Courier |
| Ericourt, Daniel | Pianist | Arthur Judson, Inc. |
| Ernster, Desso | Baritone | NBC Artists |
| Essin, Sonia | Contralto | Albert Morini |
| Eustis, Edwina | Mezzo-Soprano | Arthur Judson, Inc. |
| Evans, Wilbur | Baritone | Arthur Judson, Inc. |
| Fairbank, Janet | Soprano | Embree Concert Service |
| Falkner, Keith | Baritone | c/o Musical Courier |
| Fall, Frits | Conductor | c/o Musical Courier |
| Fardulli Jean | Baritone† | c/o Musical Courier |
| Favero, Mafalda | Soprano | Metropolitan Mus. Bur. |
| Ferenso, Misha | Tenor | Tenney Management |
| Feuermann, Emanuel | Cellist | NBC Artists |
| Fiedler, Arthur | Conductor | Zachareff |
| Field, Joan | Violinist | Milton Bendiner |
| Field, Kate Keith | Soprano | Albert Morini |
| Files, Ada Belle | Contralto | Bertha Ott |
| Findlay, Francis | Conductor | c/o Musical Courier |
| Fisher, Susanne | Soprano* | NBC Artists |
| Fitau, Anna | Soprano | c/o Musical Courier |
| Flagstad, Kirsten | Soprano*† | NBC Artists |
| Fleischer, Editha | Soprano | Annie Friedberg |
| Flesch, Ella | Soprano | c/o Musical Courier |
| Flood, Leona | Violinist | Hurok Attractions |
| Forrest, Frank | Tenor | NBC Artists |
| Fox, Virgil | Organist | Bernard R. LaBerge, Inc. |
| Francescatti, Zino | Violinist | Arthur Judson, Inc. |
| Franta Dalies | Pianist | Evans & Salter |
| Fray & Braggiotti | Duo-Pianists | Embree Concert Service |
| Friedberg, Carl | Pianist | Annie Friedberg |
| Frijsh, Povla | Soprano | Bernard R. LaBerge, Inc. |
| Friskin, James & Friskin, Kate | Pianists | Richard Copley |
| Fuentes, Jovita | Soprano | Josephine Vila, Inc. |
| Fulton & Minty | Duo-Violinists | Embree Concert Service |
| Furcon, Elisabeth | Pianist | Willard Matthews |
| Gabor, Arnold | Baritone* | c/o Musical Courier |
| Gambarelli, Maria | Dancer | Arthur Judson, Inc. |
| Gans, Rudolph | Conductor-Pianist | c/o Musical Courier |
| Garbousova, Raya | Cellist | NBC Artists |
| Gari, Giulio | Tenor | NBC Artists |
| Garnet, Joseph | Conductor | c/o Musical Courier |
| Gats, Felix M | Conductor | c/o Musical Courier |
| General Platoff Don Cossack Chorus | Ensemble | Metropolitan Mus. Bur. |
| Gephart, William | Baritone | National Mus. League |
| Gernart, Russell | Conductor | c/o Musical Courier |
| Ghione, Franco | Conductor | Arthur Judson, Inc. |
| Giannini, Dusolina | Soprano*† | NBC Artists |
| Gieseking, Walter | Pianist | Charles L. Wagner |
| Gilli, Julia Mary | Soprano | c/o Musical Courier |
| Gimpel, Jakob | Pianist | Richard Copley |
| Ginster, Ria | Soprano | NBC Artists |
| Glade, Coe | Contralto† | c/o Musical Courier |
| Glats, Hertha | Contralto | NBC Artists |
| Glenn, Carroll | Violinist | Ray Halmans |
| Godden & Malcolm | Pianists | Haensel & Jones |
| Goldschmidt, Nicholas | Baritone | Guild for Musicians |
| Gontard, Paula | Soprano | c/o Musical Courier |
| Goischmann, Vladimir | Conductor | St. Louis Symphony |
| Goossens, Eugene | Conductor | Cincinnati Symphony |
| Gonzales, Enya | Soprano | Metropolitan Mus. Bur. |
| Gordon, Dorothy | Folk Songs | Ray Halmans |
| Gorin, Igor | Baritone | Evans & Salter |
| Gorodnitski, Sascha | Pianist | Embree Concert Service |
| Goya, Carola | Dancer | Haensel & Jones |
| Graham, Ross | Baritone | NBC Artists |

* Metropolitan Opera
† Chicago City Opera

| Artists Name | Classification | Management |
|---|---|---|
| Grainger, Percy | Pianist | Antonio Morse |
| Grandjany, Mareel | Harpist | NBC Artists |
| Grant, Lorne | Tenor | Josephine Vila, Inc. |
| Grasse, Edwin | Violinist-Composer | c/o Musical Courier |
| Graudan, Nikolai & Joanna | Cellist-Pianist | Bernard R. LaBerge, Inc. |
| Graves, Georgia | Contralto | Willard Matthews |
| Greenlees, Loudon | Baritone | Annie Friedberg |
| Greenwell, Gean | Bass-Baritone | B. Mary Pingle |
| Grobany, Benjamin | Baritone | Milton Bendiner |
| Grobe, Edouard | Tenor | Arthur Judson, Inc. |
| Gruppe, Hasel | Pianist | c/o Musical Courier |
| Grosbayne, Benjamin | Conductor | Geo. Leyden Colledge |
| Gruler, Millicent | Soprano | Ann Price |
| Guild Singers, The | Ensemble | Milton Bendiner |
| Gundry, Roland | Violinist | NBC Artists |
| Gurney, John | Bass-Baritone* | NBC Artists |
| Gustafson, Lillian | Soprano | Annie Friedberg |
| Hackett, Charles | Tenor* | Embree Concert Service |
| Haendel, Ida | Violinist | NBC Artists |
| Hafford, Mary Gale | Violinist | Tenney Management |
| Hain, William | Tenor | Willmore & Powers |
| Hall & Gruen | Duo-Pianists | Vera Bull Hull |
| Harms, William | Pianist | Embree Concert Service |
| Harrell, Mack | Baritone* | NBC Artists |
| Harris, Daniel | Baritone | c/o Musical Courier |
| Harrison, Beatrice | Cellist | McCormack & Cooper |
| Haskins, Virginia | Soprano† | Giacomo Rimini |
| Hasselmans, Louis | Conductor† | c/o Musical Courier |
| Hatfield, Lansing | Baritone | Wolfsohn |
| Hatschek, Hans | Pianist | c/o Musical Courier |
| Haubiel, Charles | Composer-Pianist | c/o Musical Courier |
| Haugh, Harold | Tenor | Richard Copley |
| Havas, Kato | Violinist | Harry A. Cahill |
| Hayes, Hasel | Soprano | G. H. Dalrymple |
| Hayes, Roland | Tenor | Ray Halmans |
| Helfman, Max | Conductor | c/o Musical Courier |
| Heffner, Philip | Pianist | c/o Musical Courier |
| Heifets, Jascha | Violinist | Arthur Judson, Inc. |
| Heina, Hans | Tenor | Richard Copley |
| Hellwig, Judith | Soprano | NBC Artists |
| Henders, Harriet | Soprano* | Haensel & Jones, |
| Herlicska, Gertrud | Conductor | Geo. Leyden Colledge |
| Hero, Stephen | Violinist | Vera Bull Hull |
| Herrick, John | Baritone | B. Mary Pingle |
| Herser & Zayde | Duo-Pianists | Annie Friedberg |
| Hess, Myra | Pianist | Annie Friedberg |
| Hess, Marjory | Soprano | Guild for Musicians |
| Hier, Ethel Glenn | Lecture Recitals | c/o Musical Courier |
| Hill, Barre | Baritone | Annie Friedberg |
| Hiraoka, Yoichi | Xylophone | NBC Artists |
| Hirah, Albert | Pianist | NBC Artists |
| Hober, Beal | Soprano | Willmore & Powers |
| Hofheimer, Grace | Pianist | c/o Musical Courier |
| Hoffmann, Ernst | Conductor | G. H. Dalrymple |
| Hofmann, Josef | Pianist | Metropolitan Mus. Bur. |
| Hokanson, Randolph | Pianist | Haensel & Jones |
| Hopkins, Alfred | Tenor | Vera Bull Hull |
| Hopkins, Gertrude | Harpist | B. Mary Pingle |
| Hopple, Mary | Contralto | NBC Artists |
| Hornaday, Frank | Tenor | Embree Concert Service |
| Horne, William | Tenor | Hurok Attractions |
| Horowitz, Vladimir | Pianist | Arthur Judson, Inc. |
| Horwitz, Hans | Pianist | c/o Musical Courier |
| Hoyen, George | Conductor | c/o Musical Courier |
| Huapala | Hawaiian Music | Frances Hawkins |
| Hubert, Marcel | Cellist | Haensel & Jones |
| Huehn, Julius | Baritone*† | Haensel & Jones |
| Hufemith & Wilson | Duo-Pianists | Willard Matthews |
| Hughes, Jewel and Bethany | Pianists | c/o Musical Courier |
| Hunn, Doris Adams | Lecturer | c/o Musical Courier |
| Hunt, Mildred | Flutist | Vera Bull Hull |
| Hunter, Raymond | Bass-Baritone | Tenney Management |
| Hutcheson, Ernest | Pianist | Arthur Judson, Inc. |
| Hyde, Ora | Soprano | Embree Concert Service |
| Ionian Singers | Quartet | Haensel & Jones |
| Ish-ti-opi | Baritone | Josephine Vila, Inc. |
| Iturbi, Amparo | Pianist | Wolfsohn |
| Iturbi, Jose | Pianist & Conductor | Arthur Judson, Inc. |
| Jacobs, Max | Conductor | c/o Musical Courier |
| Jagel, Frederick | Tenor*† | Arthur Judson, Inc. |
| Jameson, John | Tenor | Richard Copley |
| Jamison, Anne | Soprano | NBC Artists |
| Janssen, Herbert | Bass* | NBC Artists |
| Jarboro, Caterina | Soprano | c/o Musical Courier |
| Jencks, Frederic | Baritone | Milton Bendiner |
| Jenkins, Florence Foster | Soprano | c/o Musical Courier |
| Jepson, Helen | Soprano*† | Evans & Salter |
| Jessner, Irene | Soprano* | NBC Artists |
| Jessye, Eva, Choir | Ensemble | Willmore & Powers |
| Johnson, Virginia | Soprano | Willmore & Powers |
| Johnston, Nora | Carilloneur | Willmore & Powers |
| Jolas, Jaeques | Pianist | c/o Musical Courier |
| Jones, Addison | Pianist | c/o Musical Courier |
| Jones, Alton | Pianist | Clifford Strohl |
| Jonsson, Esther | Pianist | c/o Musical Courier |
| Joos Ballet | Ballet | Metropolitan Mus. Bur. |
| Kaminsky, Anatol | Violinist | Arthur Judson, Inc. |
| Kapian, Sol | Pianist | Richard Copley |
| Karle, Theo | Tenor | Milton Bendiner |
| Karpilowsky, Daniil | Violinist | Mary Bran |
| Kaskas, Anna | Contralto* | Arthur Judson, Inc. |
| Katims, Milton | Viola | c/o Musical Courier |
| Kaye, Milton | Pianist | Lillian Koner |
| Kay, & Nimura | Dancers | V. Lee & N. Bouchonnet |
| Kendrick, Dorothy | Pianist | Embree Concert Service |
| Kennedy, Steven | Baritone | Geo. Leyden Colledge |
| Kent, Arthur | Baritone | Ray Halmans |
| Kerby, Marian | Soprano | c/o Musical Courier |
| Kerr, Mutriel | Pianist | c/o Musical Courier |
| Keutzer, Clyde | Tenor | c/o Musical Courier |
| Kiepura, Jan | Tenor*† | Hurok Attractions |
| King, Jessie | Contralto | c/o Musical Courier |
| Kipnis, Alexander | Baritone* | Charles L. Wagner |
| Kirkpatrick, John | Pianist | Richard Copley |
| Kirkpatrick, Ralph | Harpsichordist | Richard Copley |
| Kisch-Arndt, Ruth | Contralto | Milton Bendiner |
| Kisselburgh, Alexander | Baritone | Richard Copley |
| Kitain, Robert | Violinist | Richard Copley |
| Kneisel, Frank | Violinist | Annie Friedberg |
| Knight, Felix | Tenor | NBC Artists |
| Knitzer, Joseph | Violinist | Arthur Judson, Inc. |
| Knowles, Lilian | Contralto | Ray Halmans |
| Knox, Edith | Pianist | G. H. Dalrymple |
| Knox, Saida | Contralto | Josephine Vila, Inc. |
| Koner, Pauline | Dancer | Geo. Leyden Colledge |
| Kortschak, Hugo | Violinist | c/o Musical Courier |
| Kramer, Selma | Pianist | c/o Musical Courier |
| Krasner, Louis | Violinist | Bernard R. LaBerge, Inc. |
| Krehm, Ida | Pianist | Wolfsohn |
| Kreisler, Fritz | Violinist | NBC Artists |
| Kullman, Charles | Tenor*† | Arthur Judson, Inc. |
| Kunat, Rose | Soprano | Richard Copley |
| Kurenko, Maria | Soprano | Paul H. Stoes |

*Metropolitan Opera.
†Chicago City Opera

| Artists Name | Classification | Management |
|---|---|---|
| Laholm, Eyvind | Tenor* | Arthur Judson, Inc. |
| La Meri | Dancer | Embree Concert Service |
| Land, Arthur Harold | Baritone-Conductor | c/o Musical Courier |
| Lapham, George | Tenor | Albert Morini |
| Lassner, Oscar | Bass | Vera Bull Hull |
| Lauri-Volpe, Giacomo | Tenor* | c/o Musical Courier |
| Laufkoetter, Karl | Tenor* | NBC Artists |
| Lauritano, Ines | Violinist | Geo. Leyden Colledge |
| Lavoe, Annette | Soprano | Annie Friedberg |
| Lawrence, Lucile | Harpist | Geo. Leyden Colledge |
| Lawrence, Marjorie | Soprano* | J. J. Vincent |
| LaMar, Grace | Contralto | c/o Musical Courier |
| Leblanc, Arthur | Violinist | c/o Musical Courier |
| Leeson, Cecil | Saxophonist | c/o Musical Courier |
| Leginska, Ethel | Pianist | c/o Musical Courier |
| Lehman, Otto | Conductor | Bernard R. LaBerge, Inc. |
| Lehmann, Lotte | Soprano* | Metropolitan Mus. Bur. |
| Leopold, Ralph | Pianist | Arthur Culbertson |
| Lerch, Louise | Soprano | c/o Musical Courier |
| Le Roy, Rene | Flutist | Annie Friedberg |
| Leslie, Grace | Contralto | Josephine Vila, Inc. |
| Levinskaya, Maria | Pianist | c/o Musical Courier |
| Ley, Salvadore | Pianist | c/o Musical Courier |
| Lev, Ray | Pianist | Alexander Merovitch |
| Levitski, Mischa | Pianist | NBC Artists |
| Lhevinne, Josef & Rosina | Pianists | NBC Artists |
| Lipton, Martha | Contralto | J. J. Vincent |
| List, Emanuel | Bass* | Richard Copley |
| List, Eugene | Pianist | Arthur Judson, Inc. |
| Littlefield Ballet | Ballet | Paul H. Stoes |
| Lockwood, Charlotte | Organist | Bernard R. LaBerge, Inc. |
| Loesser, Arthur | Pianist | Vera Bull Hull |
| Logan, Marjorie | Contralto | Milton Bendiner |
| Longone, Elen | Messo-Soprano† | Metropolitan Mus. Bur. |
| Lorraine, Marion | Contralto | Geo. Leyden Colledge |
| Love, Mark | Baritone† | c/o Musical Courier |
| Loyanich, Peter Paul | Pianist | Evans & Salter |
| Lubenhuta & Nemenoff | Pianists | NBC Artists |
| Luening, Ethel | Soprano | c/o Musical Courier |
| Luening, Otto | Flutist | c/o Musical Courier |
| Lund, Engel | Soprano | NBC Artists |
| Lurgan, Lord | Baritone | Geo. Leyden Colledge |
| Lushanya, Mobley | Soprano† | NBC Artists |
| Maasel, Marvin | Pianist | NBC Artists |
| MacClain, Marguerite B. | Soprano | c/o Musical Courier |
| MacDonald, Jeanette | Soprano | Charles L. Wagner |
| MacGregor, Willard | Pianist | c/o Musical Courier |
| Madrigalists, The | Ensemble | Tenney Management |
| Mahler, Fritz | Conductor | Arthur Judson, Inc. |
| Mahoney, Julia | Soprano | B. Mary Pingle |
| Maiman, Earl | Pianist | Albert Morini |
| Maison, Rene | Tenor*† | c/o Musical Courier |
| Malko, Nicolai | Conductor | Arthur Judson |
| Makanovitzky, Paul | Violinist | Haensel & Jones |
| Malcolm & Godden | Pianists | Haensel & Jones |
| Manke, Alex | Cellist | c/o Musical Courier |
| Manners, Lucille | Soprano | NBC Artists |
| Mannheimer, Frank | Pianist | Annie Friedberg |
| Manning, Hope | Soprano | Metropolitan Mus. Bur. |
| Manski, Dorothee | Soprano* | NBC Artists |
| Marsci, Carmalita | Dancer | Metropolitan Mus. Bur. |
| Marchetto, Lillian | Soprano | Richard Copley |
| Marcus, Adele | Pianist | Willmore & Powers |
| Marechal, Maurice | Cellist | Paul H. Stoes |
| Marlow, Anthony | Tenor*† | c/o Musical Courier |
| Marshall, Helen | Soprano | Willard Matthews |
| Marsilia, Ronald | Tenor | Haensel & Jones |
| Martin, Clarita | Dancer | Horner, Moyer & Horner |
| Martinelli, Giovanni | Tenor*† | NBC Artists |
| Martini, Nino | Tenor* | Evans & Salter |
| Marx, Burle | Conductor | Willmore & Powers |
| Mason, Edith | Soprano† | Annie Friedberg |
| Masselos, Billy | Pianist | c/o Musical Courier |
| Massue, Nicholas | Tenor* | c/o Musical Courier |
| Massey, Ilona | Soprano | Arthur Judson, Inc |
| Mathieu, Andre | Composer-Pianist | Louis H. Bowdon |
| Matsenauer, Margaret | Contralto | Josephine Vila, Inc. |
| Maynor, Dorothy | Soprano | Evans & Salter |
| Mayle, Helena | Soprano | c/o Musical Courier |
| Maximovitch, Maria | Soprano | Annie Friedberg |
| McArthur, Edwin | Conductor† | c/o Musical Courier |
| McClung, Marjorie | Soprano | c/o Musical Courier |
| McChesney, Ernest | Tenor† | Haensel & Jones |
| McCloaky, David Blair | Baritone | Embree Concert Service |
| McCurdy, Alexander | Organist | Bernard R. LaBerge, Inc. |
| Meisle, Kathryn | Contralto* | Arthur Judson, Inc. |
| Melchior, Laurits | Tenor* | NBC Artists |
| Melnik, Bertha | Pianist | National Music League |
| Melton, James | Tenor† | Evans & Salter |
| Menuhin, Yehudi | Violinist | Evans & Salter |
| Mens, Clifford | Tenor | NBC Artists |
| Michelson, Henriette | Pianist | Tenney Management |
| Middleton, Ray | Baritone | Wolfsohn |
| Milanov, Zinka | Soprano* | Charles L. Wagner |
| Mildner, Poldi | Pianist | NBC Artists |
| Miles, Hazel Weiler | Pianist | c/o Musical Courier |
| Milhaud, Darius | Conductor | Albert Morini |
| Miller, Foster | Bass-Baritone | Willard Matthews |
| Mills, Walter | Baritone | Willard Matthews |
| Milstead, Alma | Soprano | NBC Artists |
| Milstein, Nathan | Violinist | NBC Artists |
| Mimosa, Verna | Pianist | Tenney Management |
| Miquelle, Georges | Cellist | B. Mary Pingle |
| Mitchell, Viola | Violinist | Bernard R. LaBerge, Inc. |
| Mock, Alice | Soprano | c/o Musical Courier |
| Moath, Hortense | Pianist | NBC Artists |
| Monroe, Lucy | Soprano† | Arthur Judson, Inc. |
| Montana, Maria | Soprano | Milton Bendiner |
| Monteux, Pierre | Conductor | c/o Musical Courier |
| Moore, Francis | Pianist | Tenney Management |
| Moore, Grace | Soprano*† | Metropolitan Mus. Bur. |
| Mordkin Ballet | Ballet | c/o Musical Courier |
| Morelli, Carlo | Baritone*† | Annie Friedberg |
| Morini, Erica | Violinist | NBC Artists |
| Moscona, Nicola | Baritone† | NBC Artists |
| Mosart Boys' Choir, The | Choir | Metropolitan Mus. Bur. |
| Munro, Julia | Violinist | c/o Musical Courier |
| Mundy, Anne | Pianist | c/o Musical Courier |
| Muns, Miecsyslaw | Pianist | Haensel & Jones |
| Murat, Ronald | Violinist, Conductor | c/o Musical Courier |
| Murdoch, William | Pianist | Geo. Leyden Colledge |
| Musikonsky, Paul | Violinist | c/o Musical Courier |
| Naegele, Charles | Pianist | Willmore & Powers |
| Nemenoff, Genia | Pianist | NBC Artists |
| Newsome, Frances | Soprano | Josephine Vila, Inc. |
| Nicholson, Robert | Baritone | Haensel & Jones |
| Nielsen, Flora | Soprano | NBC Artists |
| Nimura, & Kay | Dancers | V. Lee & N. Bouchonnet |
| Nissen, Hans Hermann | Bass | NBC Artists |
| Norton, Eunice | Pianist | NBC Artists |
| Norton, Renee | Contralto | Embree Concert Service |
| Noske, Willem | Violinist | Embree Concert Service |
| Novaes, Guiomar | Pianist | Haensel & Jones |
| Novotna, Jarmila | Soprano* | NBC Artists |
| Ohlin, Hilda | Soprano | Vera Bull Hull |
| Old Harp Singers of Nashville | Ensemble | Vera Bull Hull |
| Otheim, Helen | Messo-Soprano* | Metropolitan Mus. Bur. |
| Olitzki, Walter | Tenor* | c/o Musical Courier |
| Oliver, Earl | Baritone | Geo. Leyden Colledge |

| Artists Name | Classification | Management |
|---|---|---|
| Onegin, Sigrid | Contralto | c/o Musical Courier |
| Orton, Dorothy | Soprano | C. E. LaMassena |
| Ott, Annabelle | Soprano | National Music League |
| Ottone, Augustus | Bass | c/o Musical Courier |
| Ouzarova, Zina | Dancer | Geo. Leyden Colledge |
| Oyanguren, Martines | Guitarist | Harry A. Cahill |
| Paderewski, Ignace | Pianist | NBC Artists |
| Paff, Mary Louise | Pianist | Bernard R. LaBerge, Inc. |
| Paglughi, Lina | Soprano | Hurok Attractions |
| Palmer, Jeanne | Contralto | Embree Concert Service |
| Palmisano, Gino | Pianist | Harry A. Cahill |
| Pandolfi, Frank | Baritone | c/o Musical Courier |
| Parker, Frank | Diseur | B. Mary Pingle |
| Parnova, Lisa | Dancer | Wolfsohn |
| Parronchi, Bernard | Cellist | c/o Musical Courier |
| Pauly, Rosa | Soprano* | Albert Morini |
| Peebles, Joan | Contralto | Kingsberry Foster |
| Peerce, Jan | Tenor | Hurok Attractions |
| Pemberton, Virginia | Soprano† | Pizza S. Maria |
| Percival, John | Bass-Baritone | B. Mary Pingle |
| Perkins, Gloria | Violinist | Willard Matthews |
| Pernel, Orea | Violinist | Willmore & Powers |
| Pessl, Yella | Harpsichordist | c/o Musical Courier |
| Peters, Julia | Soprano | Annie Friedberg |
| Petina, Irra | Messo-Soprano* | Richard Copley |
| Petri, Egon | Pianist | Musical Artists Bureau |
| Pfleger, Edward | Pianist | c/o Musical Courier |
| Philo, Viola | Soprano | B. Mary Pingle |
| Pia Igy | Soprano | Nicholas Varnescu |
| Piatigorsky, Gregor | Cellist | Arthur Judson, Inc. |
| Pierce, Pauline | Messo-Soprano | B. Mary Pingle |
| Pinza, Esio | Bass*† | NBC Artists |
| Poister, Arthur | Organ | Bernard R. LaBerge, Inc. |
| Pollikoff, Max | Violinist | Milton Bendiner |
| Pons, Lily | Soprano*† | Metropolitan Mus. Bur. |
| Ponselle, Carmela | Messo-Soprano | Josephine Vila, Inc. |
| Ponselle, Rosa | Soprano | c/o Musical Courier |
| Poole, Valter | Conductor | c/o Musical Courier |
| Posselt, Ruth | Violinist | Alexander Merovitch, |
| Potter, Dorothy | Soprano | Tenney Management |
| Powell, John | Pianist | Vera Bull Hull |
| Primrose, William | Viola | Annie Friedberg |
| Prokofieff, Serge | Pianist | Haensel & Jones |
| Quillian, James | Pianist | c/o Musical Courier |
| Rabinof, Benno | Violinist | Richard Copley |
| Raehlin, Esra | Pianist | Haensel & Jones |
| Rachmaninoff, Serge | Pianist | NBC Artists |
| Rapee, Erno | Conductor | Annie Friedberg |
| Rappaport, Jerome | Pianist | c/o Musical Courier |
| Rascher, Sigurd | Saxophonist | Guild for Musicians |
| Rasely, George | Tenor* | c/o Musical Courier |
| Raymond, George Perkins | Tenor | Annie Friedberg |
| Raymond, Rose | Pianist | c/o Musical Courier |
| Reggiani, Hilde | Soprano*† | Chas. L. Wagner |
| Reiner, Catherine | Soprano | Bernard R. LaBerge, Inc. |
| Reisenberg, Nadia | Pianist | WOR Concert Service |
| Renardy, Ossy | Violinist | Hurok Attractions |
| Repper, Charles | Pianist | c/o Musical Courier |
| Rethy, Esther | Soprano | J. J. Vincent |
| Rethberg, Elisabeth | Soprano*† | NBC Artists |
| Reti, Rudolf | Pianist | c/o Musical Courier |
| Reubben, Carmen | Messo-Soprano | Milton Bendiner |
| Reuter, Rudolph | Pianist | Grace Pratt |
| Ricci, Ruggerio | Violinist | Albert Morini |
| Richner, Thomas | Pianist | Willard Matthews |
| Robertson & Bartlett | Pianists | Arthur Judson, Inc. |
| Robeson, Paul | Baritone | Metropolitan Mus. Bur. |
| Robofsky, Abrasha | Baritone | Willmore & Powers |
| Rockwood, John | Baritone | Vera Bull Hull |
| Roosevelt, Emily | Soprano | Milton Bendiner |
| Rosans, Martha | Soprano | Josephine Vila, Inc. |
| Ros, Enrique | Pianist | c/o Musical Courier |
| Rosen, Lucie Bigelow | Thereminist | Richard Copley |
| Rosen, Max | Violinist | Richard Copley |
| Rosenfeld, Leon | Conductor-Pianist | c/o Musical Courier |
| Rosenthal, Moriz | Pianist | Paul H. Stoes |
| Rossini, Luigi | Tenor | Geo. Leyden Colledge |
| Rothier, Leon | Bass*† | c/o Musical Courier |
| Rovinsky, Anton | Pianist | Milton Bendiner |
| Rowe, Genevieve | Soprano | Columbia Artists, Inc. |
| Rubinstein, Artur | Pianist | Hurok Attractions, Inc. |
| Rubinstein, Beryl | Pianist | Vera Bull Hull |
| Rubinstein, Erna | Violinist | Richard Copley |
| Rudnitsky, Alvin | Violinist | Embree Concert Service |
| Ruisi, Nino | Basso | c/o Musical Courier |
| Rupp, Franz | Pianist | NBC Artists |
| Russ, Elmo | Composition Recitals | c/o Musical Courier |
| Ruvinska, Paulina | Pianist | Vera Bull Hull |
| Saronoff, Maria | Pianist | c/o Musical Courier |
| Salmond, Felix | Cellist | Willmore & Powers |
| Salzedo, Carlos | Harpist | National Concert League |
| Salzedo, Marjorie Call | Harpist | National Concert League |
| Samoiloff, Della | Soprano | c/o Musical Courier |
| Sandor, Gyorgy | Pianist | G. H. Dalrymple |
| Sapira, Sylvia | Harpsichordist | Tenney Management |
| Sarita | Dancer | Ricardo Romero |
| Sarrica, Mariana | Pianist | Metropolitan Mus. Bur |
| Sayao, Bidu | Soprano* | Arthur Judson, Inc. |
| Schipa, Tito | Tenor† | Harry A. Cahill |
| Schmitz, E. Robert | Pianist | Bernard R. LaBerge, Inc. |
| Schnabel, Karl Ulrich | Pianist | NBC Artists |
| Schnabel, Artur | Pianist | NBC Artists |
| Schoettle, Elmer | Pianist | c/o Musical Courier |
| Scholz, Janos | Cellist | National Concert League |
| Schols, Robert | Piano Ensemble | Guild for Musicians |
| Schoop, Trudi & Comic Ballet | Ballet | NBC Artists |
| Schorr, Friedrich | Baritone* | c/o Musical Courier |
| Schumann, Elisabeth | Soprano | Annie Friedberg |
| Schuster, Joseph | Cellist | Arthur Judson, Inc. |
| Scionti, Isabel & Silvio | Duo-Pianists | Paul H. Stoes |
| Scoville, Helen | Pianist | Embree Concert Service |
| Searle, Eleanor | Soprano | Willard Matthews |
| Seegar, Dorothy | Soprano | Tenney Management |
| Segall, Bernardo | Pianist | Paul H. Stoes |
| Segrara, Carolina | Soprano | Evans & Salter |
| Seidel, Toscha | Violinist | Haensel & Jones |
| Senderowna, Ljuba | Contralto | Annie Friedberg |
| Serkin, Rudolf | Pianist | NBC Artists |
| Sharnova, Sonia | Contralto† | c/o Musical Courier |
| Shawn, Dorothy | Contralto | Embree Concert Service |
| Shea, Aniceta | Soprano | c/o Musical Courier |
| Shelton, Gari | Pianist | Bernard R. LaBerge, Inc. |
| Shelton, Robert | Baritone | Embree Concert Service |
| Shubow, Rachelle | Pianist | Milton Bendiner |
| Shure, Leonard | Pianist | Bernard R. LaBerge, Inc. |
| Shults, Mae | Character Sketches | Geo. Leyden Colledge |
| Signdrelli, Michael | Tenor† | c/o Musical Courier |
| Silva, Viola | Contralto | Richard Copley |
| Silveira, Maria | Soprano | c/o Musical Courier |
| Simberg, Herman | Tenor | Harold Holt |
| Simmons, William | Baritone | Harry A. Cahill |
| Simon, Anne | Contralto | Josephine Vila, Inc. |
| Simonds, Bruce | Pianist | Annie Friedberg |
| Sims, Lee | Composer-Pianist | William Gernsant |
| Singer, Johann | Pianist | Violet Post |

(Continued on page 128)

| Artists Name | Classification | Management |
|---|---|---|
| Sinclair, Shirley | Mezzo-Soprano | Tenney Management |
| Sittig, Fred V. | Pianist | Harry B. Cahill |
| Sittig, Margaret | Violinist | Harry A. Cahill |
| Skolovsky, Zadel | Pianist | National Music League |
| Slattery, Elisabeth | Soprano | Willard Matthews |
| Smeterlin, Jan | Pianist | NBC Artists |
| Smit, Leo | Pianist | NBC Artists |
| Smith, Nathaniel | Baritone | Embree Concert Service |
| Sodero, Cesare, Jr. | Violinist | c/o Musical Courier |
| Solner, Theodore | Tenor | B. Mary Pingle |
| Sokoloff, Nikolai | Conductor | Annie Friedberg |
| Solovieff, Miriam | Violinist | Harold Holt |
| Sorey, Vincent | Violinist | c/o Musical Courier |
| Spada, William | Conductor | c/o Musical Courier |
| Spalding, Albert | Violinist | Metropolitan Mus. Bur. |
| Speaks, Margaret | Soprano | NBC Artists |
| Spear, Thelma | Soprano | Milton Bendiner |
| Spivakowsky, Tossy | Violinist | c/o Musical Courier |
| Steber, Eleanor | Soprano | Haensel & Jones |
| Steele & Clovis | Soprano & Tenor | R. Copley & A. Morini |
| Stellman, Maxine | Soprano* | Kingsburry Foster |
| Sten, Suzanne | Mezzo-Soprano | Haensel & Jones |
| Stern, Isaac | Violinist | Paul H. Stoes |
| Stevens, Rise | Mezzo-Soprano* | Arthur Judson, Inc. |
| Stewart, Oliver | Tenor | Geo. Leyden Colledge |
| Stewart, Reginald | Pianist-Conductor | Arthur Judson, Inc. |
| Stocker, Leonard | Baritone | Annie Friedberg |
| Stoessel, Albert | Conductor | Albion Adams |
| Stravinsky, Igor | Pianist | Paul H. Stoes |
| Stueckgold, Grete | Soprano* | Richard Copley |
| Suthern, Orrin | Organist | Musical Artists Bureau |
| Swarthout, Gladys | Mezzo-Soprano*† | NBC Artists |
| Sweney, Josephine | Organist | c/o Musical Courier |
| Szell, Georg | Conductor | c/o Musical Courier |
| Sykes, James | Pianist | Richard Copley |
| Ssantho, Enid | Contralto† | Annie Friedberg |
| Szigeti, Joseph | Violinist | Arthur Judson, Inc. |
| Taglisfero, Magda | Pianist | c/o Musical Courier |
| Tansman, Alexander | Conductor-Pianist | Bernard R. LaBerge, Inc. |
| Tara, Sheila | Soprano | Milton Bendiner |
| Tarasova, Nina | Folk Songs | Embree Concert Service |
| Tas, Helen Teschner | Violinist | Guild for Musicians |
| Tashamira | Dancer | Richard Copley |
| Taylor, Avril Coleridge | Conductor | Musical Artists Bureau |
| Taylor, Myron | Tenor | Vera Bull Hull |
| Tedesco, Mario Castelunovo | Composer-Pianist | Albert Morini |
| Templeton, Alec | Pianist | National Concert League |
| Tennyson, Jean | Soprano† | Willmore & Powers |
| Tentoni, Rosa | Soprano* | Arthur Judson, Inc. |
| Teyte, Maggie | Soprano | Harold Holt & Ibbs & Tibbett |
| Thibault, Conrad | Baritone | NBC Artists |
| Thomas, Edna | Soprano | c/o Musical Courier |
| Thomas, John Charles | Baritone*† | NBC Artists |
| Thomas, Thomas L. | Baritone | NBC Artists |
| Thorborg, Kerstin | Contralto* | NBC Artists |
| Tibbett, Lawrence | Baritone* | Evans & Salter |
| Tinayre, Yves | Singer | Ray Halmans |
| Tock, Mary | Soprano | Wolfsohn |
| Tokatyan, Armand | Tenor*† | NBC Artists |
| Totenberg, Roman | Violinist | Annie Friedberg |
| Townsley, Lois | Pianist | Tenney Management |
| Tracy, Gerald | Pianist | Richard Copley |
| Trapp Family Choir | Ensemble | Metropolitan Mus. Bur. |
| Traubel, Helen | Soprano* | Evans & Salter |
| Travers, Patricia | Violinist | Haensel & Jones |
| Tully, Alice | Soprano | Paul B. Stoes |
| Tureck, Rosalyn | Pianist | c/o Musical Courier |
| Turner, Robert | Pianist | Embree Concert Service |
| Tyers, John | Baritone | Embree Concert Service |
| Urbanek, Carolyn | Soprano | Embree Concert Service |
| Valdane, Arvida | Soprano | Guild for Musicians |
| Valasek, Erno | Violinist | c/o Musical Courier |
| Valeriano, Gil | Tenor | c/o Musical Courier |
| Van den Burg, Willem | Cellist-Conductor | c/o Musical Courier |
| Van, Monna | Soprano† | c/o Musical Courier |
| Vanda, Gloria | Soprano | Harry A. Cahill |
| Van Loon, Helen | Soprano | Annie Friedberg |
| Van Wey, Adelaide | Soprano | c/o Musical Courier |
| Vaughan, George | Tenor | Josephine Vila, Inc. |
| Verson, Cara | Pianist | May Johnson |
| Virovai, Robert | Violinist | Metropolitan Mus. Bur. |
| Vollmer, Ruth | Dancer | Vera Bull Hull |
| Von Harten, George | Pianist | Ibbs & Tillett |
| Votipka, Thelma | Soprano* | c/o Musical Courier |
| Vrion, Christos | Conductor | Bernard R. LaBerge, Inc. |
| Vreta, Belle | Soprano | B. Mary Pingle |
| Vronsky & Babin | Pianists | Metropolitan Mus. Bur. |
| Wagner, Joseph | Conductor | Milton Bendiner |
| Waldeen | Dancer | Alexander Merovitch, |
| Wardrop, Lare | Oboe | c/o Musical Courier |
| Warner, Ardelle | Contralto | Vera Bull Hull |
| Warren, Leonard | Baritone* | Haensel & Jones |
| Wasserman, Joyce | Violinist | Geo. Leyden Colledge |
| Wasterlain, Viola | Violinist | Bernard R. LaBerge, Inc |
| Watson, Jean | Contralto | Josephine Vila, Inc. |
| Webster, Beveridge | Pianist | NBC Artists. |
| Weede, Robert | Baritone*† | Arthur Judson, Inc. |
| Weinrich, Carl | Organist | Bernard R. La Berge, Inc. |
| Weissmann, Dr. Frieder | Conductor | Arthur Judson, Inc. |
| Weiss-Mann, Edith | Harpsichordist | Guild for Musicians |
| Wells, Corleen | Soprano | Ray Halmans |
| Werrenrath, Reinald | Baritone | Richard Copley |
| Westminster Choir | Choir | G. A. Baldini |
| Weymer, Grace | Harpist | Willard Matthews |
| White, Andrew | Baritone | Tenney Management |
| Whittemore & Lowe | Duo-Pianists | Willmore & Powers |
| Wiedemann, Hermann | Baritone* | c/o Musical Courier |
| Wightman, Alice | Pianist | c/o Musical Courier |
| Wilson, Steuart | Tenor | Annie Friedberg |
| Winslow & Fits Simons | Dancers | Willmore & Powers |
| Witte, Erich | Tenor* | c/o Musical Courier |
| Wittgenstein, Paul | Pianist | Guild for Musicians |
| Wolff, Ernst | Baritone | Bernard R. LaBerge, Inc. |
| Wolff, Ernst Victor | Pianist | Embree Concert Service |
| Wysor, Elisabeth | Contralto | Haensel & Jones |
| Wummer, John | Flutist | c/o Musical Courier |
| Yeager, Grace | Soprano | Tenney Management |
| Yon, Pietro | Organist | Milton Bendiner |
| Young, Willard | Tenor | Willard Matthews |
| Ziliani, Alessandro | Tenor | Metropolitan Mus. Bur. |
| Zimbalist, Efrem | Violinist | NBC Artists |
| Zug, Elizabeth | Pianist | Annie Friedberg |

*Metropolitan Opera.
†Chicago City Opera.

If you are actively engaged in concert and your name inadvertently has been omitted from the foregoing, let us know promptly, so that it may be included in the supplementary list which will be published in the Musical Courier March 1.

# Chamber Music Organizations

**AMERICAN ART QUARTET** — NBC ARTISTS SERVICE
Max Hollander, violin; Paul Winter, violin; Carlton Cooley, viola; Carl Stern, cello.

**BARRERE-BRITT "CONCERTINO** — MGT. ARTHUR JUDSON
Georges Barrere, flute; Mischa Elson, violin; Horace Britt, cello; Jerome Rappaport, piano; William Carboni, viola.

**BARRERE LITTLE SYMPHONY** — MGT. ARTHUR JUDSON

**BARTON HARP QUINTET** — MGT. BERNARD R. LaBERGE
Maryjane Mayhew Barton, Frances Gates, Isabel Ibach, Rebecca Lewis, Lynne Wainwright.

**BELGIAN PIANO STRING QUARTET** — MGT. BERNARD R. LaBERGE
G. Mombaerts, piano; E. Harvant, violin; J. Wetsels, cello; C. Foidart, viola.

**BLAISDELL WOODWIND ENSEMBLE** — MGT. GUILD FOR MUSICIANS

**BUSCH QUARTET**
Adolf Busch, violin; Gosta Andreasson, violin; Karl Doktor, viola; Hermann Busch, cello.

**BUDAPEST STRING QUARTET** — MGT. ANNIE FRIEDBERG
Josef Roismann, violin; Alexander Schneider, violin; Boris Kroyt, viola; Mischa Schneider, cello.

**CALLIMAHOS-LAWRENCE-KENTON TRIO** — MGT. GEO. L. COLLEDGE
Flute, harp, and viola.

**CHAMBER MUSIC GUILD** — MGT. G. H. DALRYMPLE

**CINCINNATI STRING QUARTET** — c/o MUSICAL COURIER
Leo Brand, violin; Ernest Pack, violin; Herman Goehlich, viola; Arthur Bowen, cello.

**COOLIDGE STRING QUARTET** — MGT. ARTHUR JUDSON
William Kroll, violin; Nicolai Berezowsky violin; Nicolas Moldavan, viola; Victor Gottlieb, cello.

**CURTIS STRING QUARTET** — MGT. PAUL STOES
Jascha Brodsky, violin; Charles Jaffe, violin; Max Aronoff, viola; Orlando Cole, cello.

**DURIEUX CHAMBER MUSIC ENSEMBLE** — MGT. VERA BULL HULL

**FERDINANDO, FELIX, AND ELECTRO ORCHESTRA** — MGT. H. A. CAHILL

**GALIMAR STRING QUARTET** — c/o MUSICAL COURIER
Felix Galimir, violin; Robert Konrad, violin; Lotte Hammerschlat, viola; Fritz Magg, cello.

**GOTHAM TRIO** — MGT. TENNEY
Hugo Fiorato, violin; Florence Hubbart, piano; Samuel Reiner, cello.

**GRILLER QUARTET** — MGT. NBC ARTISTS SERVICE
Sidney Griller' violin; Jack O'Brien, violin; Philip Burton, viola; Colin Hampton, cello.

**GORDON STRING QUARTET** — MGT. HUROK
Jacques Gordon, violin; David Sackson, violin; William Lincer, viola; Naoum Benditzky, cello.

**HADLEY, HENRY, TRIO** — MGT. JOSEPHINE VILA
Ralph Angell, piano; Harry Shub, violin; Bogumil Sykora, cello.

**HART HOUSE STRING QUARTET** — MGT. GUILD FOR MUSICIANS
James Levey, violin; Adolphe Koldwsky, violin; Milton Blackstone, viola; Bolis Hambourg, cello.

**HOLLANDER TRIO** — MGT. BANE
Norman, cello; Ralph, violin; Arthur, piano.

**KOLBERG STRING QUARTET** — c/o MUSICAL COURIER
Hugo Kolberg, violin; Murray Feldman, violin; Sidney Cohen, viola; Mosa Havivi, cello.

**KOLISCH QUARTET** — MGT. HUROK
Rudolf Kolisch, violin; Felix Khuner, violin; Jascha Veissi, viola; Stefan Auber, cello.

**KRAEUTER TRIO** — MGT. HAENSEL & JONES
Karl Kraeuter, violin; Phyllis Kraeuter, cello; Willard MacGregor, piano.

**KREINER STRING QUARTET** — c/o MUSICAL COURIER

**LENER QUARTET** — c/o MUSICAL COURIER
Jeno Lener, violin; J. Smilowitz, violin; Sandor Roth, viola; Irme Hartman, cello.

**MANHATTAN STRING TRIO** — MGT. PAUL STOES
Edith Schiller, piano; Eudice Shapiro, violin; Virginia Peterson, cello.

**MARIANNE KNEISEL STRING QUARTET** — MGT. VERA BULL HULL

**MARSYAS TRIO** — MGT. VERA BULL HULL
Mildred Hunt, flute; Dorothy Blaha, clarinet; Catherine Zeilman, bassoon.

**MORGAN TRIO** — c/o MUSICAL COURIER
Virginia, harp; Marguerite, piano; Frances, violin.

**MUSICAL ART QUARTET** — MGT. RAY HALMANS
Sascha Jacobsen, violin; Paul Bernard, violin; William Hymanson, viola; Marie Roemaet-Rosanoff, cello.

**NEW YORK PHILHARMONIC SYMPHONY QUARTET** — MGT. MEROVITCH
Mishel Piastro, violin; Imre Pogany, violin; Joseph Schuster, cello; Zolten Kurthy, viola.

**NEW YORK SYMPHONETTA** — MGT. VERA BULL HULL
Joyce Barthelson, conductor.

**PAEFF PIANO QUARTET** — c/o MUSICAL COURIER
Sara Paeff, piano; Max Hollaender, violin; Spinosa Paeff, viola; L. Arthur Turkisher, cello.

**PASCARELLA TRIO** — c/o MUSICAL COURIER
Enzo, violin; Caesar, cello; Carl, piano.

**PRIMROSE QUARTET** — MGT. NBC ARTISTS SERVICE
Oscar Shumsky, violin; Josef Gingold, violin; William Primrose, viola; Harvey Shapiro, cello.

**PRO ARTE STRING QUARTET**
Alphonse Onnou, violin; Laurent Halleux, violin; Germanin Prevost, viola; Robert Maas, cello.
Personal Representative ERIC SIMON, 100 Riverside Dr.

**ROTH STRING QUARTET** — MGT. RICHARD COPLEY
Feri Roth, violin; Rachmael Weinstock, violin; Julius Shaier, viola; Oliver Edel, cello.

**SCHOLZ, ROBERT, PIANO QUARTET** — MGT. GUILD FOR MUSICIANS

**SCHUBERT TRIO** — c/o MUSICAL COURIER
Olga Sapio, piano; Bertha Shults, violin; Constance Veitch, cello.

**STRADIVARIUS QUARTET**
Wolfe Wolfinsohn, violin; Bernard Robbins, violin; Marcel Dick, viola; Iwan d' Archambeau, cello.

**TOLLEFSEN TRIO** — c/o MUSICAL COURIER
Augusta Schnabel Tollefsen, piano; Carl Tollefsen, violin; Willem Durieux, cello.

**TRIO OF NEW YORK** — MGT. WILLMORE & POWERS
Carl Friedberg, piano; Daniil Karpilowsky, violin; Felix Salmond, cello.

**ZIGHERA ENSEMBLE** — MGT. ANITA DAVIS CHASE, BOSTON
Bernard Zighera, conductor.

# Music Critics of Daily Newspapers

| | Paper | Critic or Editor |
|---|---|---|
| **ALABAMA** | | |
| Birmingham | News-Age Herald | Lily May Caldwell |
| **CALIFORNIA** | | |
| Fresno | The Bee | Molly Marshall |
| Hollywood | Citizen-News | Richard Drake Saunders |
| Oakland | Tribune | Jack Mason |
| Pasadena | Post | Ruth Billheimer |
| Sacramento | The Union | Paul Tanner |
| San Francisco | Examiner | Alexander Fried |
| | News | Marjory M. Fisher |
| | Chronicle | Alfred Frankenstein |
| San Jose | Mercury Herald | Leroy Brant, Pearce Davies |
| Stockton | Evening Record | Idamae Johnson |
| **COLORADO** | | |
| Denver | Post | Frances Wayne |
| **CONNECTICUT** | | |
| Bridgeport | Sunday Herald | Ethel Beckwith |
| New Haven | Register | H. Earle Johnson |
| New Britain | Herald | Samuel Lafferty |
| Waterbury | Republican-American | Mollie Cullen |
| **DISTRICT OF COLUMBIA** | | |
| Washington | Times-Herald | Glenn Dillard Gunn |
| | Post | Ray C. B. Brown |
| **GEORGIA** | | |
| Atlanta | Journal | Jean Chalmers |
| Savannah | Morning News | Jane Judge |
| **FLORIDA** | | |
| Jacksonville | Florida Times-Union | Margaret Claire Lafferty |
| Tampa | Tribune | Harry E. Schaden |
| **ILLINOIS** | | |
| Joliet | Herald-News | Geraldine Daly |
| Decatur | Herald and Review | Layah Riggs |
| Chicago | Tribune | Edward Barry |
| | American | Herman Devries |
| | Daily News | Eugene Stinson |
| | Times | Robert Pollak |
| **INDIANA** | | |
| Evansville | Courier-Press | Beth Wollenman |
| Fort Wayne | News-Sentinel | Prof. W. A. Hansen |
| | Journal-Gazette | Allan Tremper |
| Indianapolis | Star | Corbin Patrick |
| Terre Haute | Star | Frederick Black, Jr. |
| **IOWA** | | |
| Cedar Rapids | Gazette | Harriett Swain |
| Des Moines | Register | Clifford Bloom |
| Davenport | Daily Times | Tom O'Hern |
| **KANSAS** | | |
| Topeka | Daily Capital | E. D. Keilmann |
| **KENTUCKY** | | |
| Louisville | Courier-Journal | Frances E. Crawford |
| Lexington | Leader | Charles G. Dickerson |
| **LOUISIANA** | | |
| New Orleans | Times-Picayune | Cleveland Sessums |
| **MARYLAND** | | |
| Baltimore | Sun | Charles D. Harris |
| **MASSACHUSETTS** | | |
| Boston | Christian-Science Monitor | Leslie A. Sloper |
| | Globe | Cyrus Durgin– |
| | Herald | Alexander Williams |
| | Post | Warren Storey Smith |
| | Transcript | Edward Downes |
| Groveland | Evening Gazette | Eva Brooks Flinn |
| Holyoke | Transcript-Telegram | Anabel Burkhardt |
| Lawrence | Eagle-Tribune | A. L. McLaughlin |
| Lowell | Sun | Charles Sampas |
| Medford | Daily Mercury | Edward A. Cronin |
| Springfield | Union-Evening Union | Willard M. Clark |
| Worcester | Evening Gazette | Walter Farmer |
| | Telegram | Tyna Lundberg Fuller |
| **MICHIGAN** | | |
| Bay City | Times | Alice B. Hyatt |
| Flint | Journal | Elaine Huber |
| Kalamazoo | Gazette | R. A. Patton |
| Lansing | State Journal | Ethelyn Sexton |
| Muskegan | Chronicle | M. E. K. Gunn |
| Saginaw | News | Frank G. Schmidt |
| **MINNESOTA** | | |
| Duluth | News Tribune | Nathan Cohen |
| Minneapolis | Star-Journal | John K. Sherman |
| St. Paul | Pioneer Press-Dispatch | Frances Boardman |
| **MISSOURI** | | |
| Kansas City | Star and Times | Clad H. Thompson |
| St. Louis | Post-Dispatch | Thomas B. Sherman |
| **NEBRASKA** | | |
| Omaha | World-Herald | August M. Borglum |
| **NEW JERSEY** | | |
| Atlantic City | Sunday Press | Joseph H. Weintraub |
| Newark | Evening News | Charles Haufler |
| Perth Amboy | Evening News | Julien Follak |
| **NEW YORK** | | |
| Albany | Knickerbocker News | C. R. Roseberry |
| Brooklyn | Eagle | Miles Kastendieck |
| Buffalo | Courier-Express | W. E. J. Martin (Mus. Ed.) Isabelle Workman Evans |
| New York City | Jewish Daily Tribune | Abraham Cahan |
| | Journal-American | Grena Bennett |
| | Herald-Tribune | Francis D. Perkins |
| | Morning Telegraph | Leo Miakkin |
| | Post | Samuel Chotsinoff |
| | Sun | Oscar Thompson |
| | Times | Olin Downes |
| | World-Telegram | Pitts Sanborn |
| | Corriere d'America | Pasquale di Biasi |
| | Il Progresso | Italo Falbo |
| | Staats-Zeitung | Hans Stabenau |
| Rochester | Democrat and Chronicle | Norman Niarn |
| | Times-Union | A. J. Warner |
| Schenectady | Gazette | Helen Clinton |
| Syracuse | Herald-Journal | E. H. Van Wormer |
| | Post-Standard | Wm. Henry Tuckley |
| Utica | Observer-Dispatch | Ellis Kennedy Baldwin |

| Paper | | Critic or Editor |
|---|---|---|
| **NORTH CAROLINA** | | |
| Charlotte | Observer | Dick Pitts |
| Winston-Salem | Journal and Sentinel | Mayme Porter |
| **OHIO** | | |
| Akron | Beacon Journal | Oscar Smith |
| Canton | Repository | Walter Tremain |
| Cincinnati | Post | Lillian T. Plogstedt |
| | Times Star | Groverman Blake |
| Cleveland | Plain Dealer | Herbert Elwell |
| **OKLAHOMA** | | |
| Oklahoma City | Oklahoman-Times | Clyde Neibarger |
| **OREGON** | | |
| Portland | Oregonian | Hilmar Grondahl |
| **PENNSYLVANIA** | | |
| Allentown | Morning Call | Frances Weishampel |
| Bethlehem | Globe-Times | Harold B. Farquhar |
| Reading | Eagle | Mrs. Caroline A. R. Albright |
| Scranton | Times | Emily Wilcox |
| **RHODE ISLAND** | | |
| Providence | Journal and Bulletin | G. Y. Loveridge |
| **SOUTH CAROLINA** | | |
| Charleston | News & Courier | Mrs. Rowena W. Tobias |
| **TENNESSEE** | | |
| Chattanooga | Times | Harry Wild Hickey |
| Memphis | Commercial Appeal | Harry Martin |
| Nashville | The Banner | Milton Randolph |
| **TEXAS** | | |
| Dallas | News | John Rosenfield |
| Fort Worth | Star-Telegram | E. Clyde Whitlock |
| Galveston | News | Managing Editor |
| San Antonio | Light | Sam Woolford |
| Wichita Falls | Times and Record News | W. L. Underwood |
| **UTAH** | | |
| Salt Lake City | Tribune-Telegram | Eva E. Hollis |
| **VIRGINIA** | | |
| Portsmouth | Star | Lelia J. Tripler |
| **WASHINGTON** | | |
| Seattle | Post-Intelligencer | J. Willis Sayre |
| Tacoma | News Tribune | Katharine Hunt |
| **WEST VIRGINIA** | | |
| Charleston | Gazette | Bayard F. Ennis |
| **WISCONSIN** | | |
| Kenosha | Evening News | Evelyn Johnston |
| Madison | Capital Times | Sterling Sorensen |
| Milwaukee | Journal | Richard S. Davis, critic<br>Walter Monfried, editor |

# Symphony Orchestras

| ORCHESTRA | CONDUCTOR | MANAGER |
|---|---|---|
| **ALABAMA** | | |
| Birmingham Civic Symphony Orchestra | Dorsey Whittington | Miss Emma McCarthy |
| **ARIZONA** | | |
| Tucson Symphony Orchestra | George C. Wilson | University of Arizona |
| **CALIFORNIA** | | |
| Woman's Symphony Orchestra of Long Beach | Miss Eva Anderson | Recreation Commission, Municipal Auditorium |
| Oakland Symphony Orchestra | Orley See | E. W. Ehmann |
| Sacramento Symphony Orchestra | Willem Van Den Burg | Winifred L. Fisher |
| San Francisco Symphony Orchestra | Pierre Monteux | Howard Skinner |
| Los Angeles Philharmonic Orchestra | Otto Klemperer | William McKelvy Martin |
| San Jose Symphony Orchestra | Willem Van Den Burg | |
| Stockton Symphony Orchestra | Manlio Carlos Silva | William Riddell |
| **COLORADO** | | |
| Denver Civic Symphony Society | Horace E. Tureman | Helen Black |
| **CONNECTICUT** | | |
| Hartford Symphony Orchestra | Leon Barzin | Francis Goodwin |
| Stamford Symphony Orchestra | Oliver Edel | S. H. Graves |
| **FLORIDA** | | |
| University of Miami Symphony Orchestra (Coral Gables) | | Marie Volpe |
| Florida Symphony Orchestra (Jacksonville) | John Bitter | Ralph R. Parr |
| Symphony Orchestra of Central Florida | Alexander Bloch | Henry Schenck, Winter Park, Fla. |
| **GEORGIA** | | |
| Atlanta Philharmonic Symphony Orchestra | George Lindner | C. L. Fox |
| **ILLINOIS** | | |
| Chicago Business Men's Orchestra | George Dasch | |
| Chicago Civic Orchestra | Hans Lange | |
| Chicago Symphony Orchestra | Dr. Frederick A. Stock | Henry E. Voegeli |
| Illinois Symphony Orchestra (Chicago) | Izler Solomon | Illinois Music Project |
| Woman's Symphony Orchestra of Chicago | Izler Solomon | Woman's Symphony Orchestral Ass'n |
| Peoria Symphony Orchestra | Harold Plowe | Fred J. Huber |
| **INDIANA** | | |
| Crawfordsville Symphony Orchestra | Gilbert Kelberg | H. C. Montgomery |
| Evansville Philharmonic Orchestra | Gaylord Browne | Susan H. Ingle |
| Ft. Wayne Civic Symphony Orchestra | Gaston Beilhe | Walter H. Flaig |
| Indianapolis Symphony Orchestra | Fabien Sevitzky | Franklin Miner |
| Terre Haute Civic Symphony | Will H. Bryant | Paul Ausherman |
| **IOWA** | | |
| Tri City Symphony Orchestra (Davenport) | Oscar W. Anderson | Mrs. A. W. Lee |
| Drake Civic Symphony Orchestra of Des Moines | Frank Noyes | E. C. Lytton |
| Sioux City Symphony Orchestra | Leo Kucinski | Paul Mac Collin |
| Waterloo Symphony Orchestra | George Dasch | Rev. David A. Jones |
| **KENTUCKY** | | |
| Northern Keatucky Symphony Orchestra of Covington | Frits Bruch | Pauline Thurston Bruch |
| Louisville Civic Orchestra | Robert S. Whitney | |
| **MAINE** | | |
| Bangor Symphony Orchestra | Adelbert Wells Sprague | |
| Portland Symphony Orchestra | Russell Ames Cook | Clinton W. Graffam |
| **MARYLAND** | | |
| Maryland Symphony Orchestra of Baltimore | Wolfgang Martin | Leonard B. McLaughlin |
| Baltimore Symphony Orchestra | Howard Barlow | Frederick Huber |
| Hagerstown Symphony Orchestra | Russell Gerhart | Mrs. Harry T. Fridinger |
| **MASSACHUSETTS** | | |
| Boston Symphony Orchestra | Serge Koussevitzky | G. E. Judd |
| MacDowell Club Orchestra (Boston) | Arthur Fiedler | Helen N. Sears |
| Boston Civic Symphony Orchestra | Joseph Wagner | Joseph Wagner |
| Fall River Symphony Orchestra | Ray Groff | Arthur H. Hathaway |
| Lowell Philharmonic Orchestral Society | Julius Woessner | |
| Melrose Orchestral Association | George Brown | Leon B. Smith |
| Worcester Philharmonic Orchestral Society | Walter Howe | Percy E. Tolman |
| **MICHIGAN** | | |
| Detroit Symphony Society | Victor Kolar | Murray G. Paterson |
| Detroit Federal Symphony Orchestra | Valter Poole | Herbert Straub |
| Grand Rapids Symphony Orchestra | Karl Wecker | Hugh Macmillan |
| Flint Symphony Orchestra | Dr. Wm. Wellington Norton | Miss Nonna Anderson |
| Kalamazoo Symphony Orchestra | Herman Felber | Mrs. Harry M. Snow |
| Lansing Symphony Orchestra | Pedro Paz | Mrs. Margaret E. Denise |
| **MINNESOTA** | | |
| Duluth Symphony Orchestra | Paul Lemay | A. H. Miller |
| Minneapolis Symphony Orchestra | Dimitri Mitropoulos | Arthur J. Gaines |
| **MISSOURI** | | |
| Kansas City Philharmonic Orchestra | Karl Krueger | Charles J. Schmelser |
| Orchestra of the Philharmonic Society (St. Louis) | Alfred Hicks | John C. Walter |
| St. Louis Symphony Orchestra | Vladimir Golschmann | John S. Edwards |
| St. Louis Little Symphony | Hans Lange | Benoit Tomkins |
| **NEBRASKA** | | |
| Lincoln Symphony Orchestra | Leo Kucinski | Luther G. Andrews |
| **NEW JERSEY** | | |
| Bayonne Symphony Orchestra | Nunzio Pintauro | Mildred B. Cathers |
| Bloomfield Symphony Orchestra | Walter Kurkewicz | C. A. Emmons |
| Elizabeth Philharmonic Orchestra | August May | Otto G. Sickert |
| Jersey City Philharmonic Orchestra | J. Randolph Jones | Nelson J. Edge |
| Teaneck Symphony Society | Otto Radl | A. Thornton Bishop |
| Princeton University Orchestra | Moritz von Bomhard | G. H. Dalrymple |
| Trenton Symphony Orchestra | Guglielmo Sabatini | W. Rockbill |
| **NEW MEXICO** | | |
| Albuquerque Symphony Orchestra | Grace Thompson | Arthur H. Nicolai |
| **NEW YORK** | | |
| Albany Symphony Orchestra | Rudolph Thomas | |
| Buffalo Philharmonic Orchestra | Franco Autori | |
| Chautauqua Symphony Orchestra | Albert Stoessel | |
| New York City Symphony Orchestra | Eugene Plotnikoff | Horace Johnson |
| New Friends of Music Orchestra | Frits Stiedry | |
| Doctors' Orchestral Society | Ignatz Waghalter | Dr. Leopold Glushak |
| National Orchestral Association | Leon Barzin | Franklin Robinson |
| New York Philharmonic Orchestra | John Barbirolli | Artnur Judson |
| Rochester Civic Orchestra | Guy Fraser Harrison | Arthur See |
| Rochester Philharmonic Orchestra | Jose Iturbi | Arthur See |
| Syracuse Symphony Orchestra | Andre Polah | Richard N. Wright |
| Utica Civic Orchestra | Dr. Nicholas D. Gualillo and Prof. Berrian Shute | George G. Harrer |
| Central New York Orchestra (Whitney Point) | Francis Frank | Mrs. Curtis Brown |
| **NORTH CAROLINA** | | |
| Charlotte Symphony Orchestra | Guillermo S. de Roxlo | J. Spencer Bell |
| **OHIO** | | |
| Cincinnati Symphony Orchestra | Eugene Goossens | Edgar Friedlander |
| Cleveland Orchestra | Dr. Artur Rodzinski | C. J. Vosburgh |
| Cleveland Philharmonic Orchestra | F. Karl Grossman | Alfred Zetzer |
| Dayton Philharmonic Orchestra | Paul Katz | |
| Philharmonic Society of Tuscarawas County | Gilbert Roehm | Wayne Thomas |
| **OKLAHOMA** | | |
| Enid Symphony Orchestra | Frederic Claiborne | Russel J. Green |
| Tulsa Symphony Orchestra | Jerzy Bojanowski | Robert Gordon |
| Youngstown Symphony Orchestra | Carmine Ficocelli and Michael Ficocelli | George R. Madtes |
| **OREGON** | | |
| Portland Junior Symphony Orchestra | Jacques Gershkovitch | Mrs. Helen M. Erskine |
| **PENNSYLVANIA** | | |
| Altoona Civic Symphony | Russell Gerhart | John Rhodes |
| Harrisburg Symphony Orchestra | George King Raudenbush | George R. Naugle |
| Philadelphia Orchestra Association | Eugene Ormandy and Leopold Stokowski | Harl McDonald |
| Germantown Symphony Orchestra | N. Lindsay Norden | |
| Pittsburgh Symphony Society | Frits Reiner | Edward Specter |
| Reading Symphony Orchestra | Dr. Hans Kindler | Miss Dorothy Rowe |
| York Symphony Orchestra | Louis Vyner | Roy O. McLaughlin |
| **RHODE ISLAND** | | |
| Providence Symphony Orchestra | Dr. Wassili Leps | Raymond G. Williams |
| **SOUTH CAROLINA** | | |
| Charleston String Symphony | Tony Hadgi | Maud Winthrop Gibbon |
| **TENNESSEE** | | |
| Chattanooga Symphony Orchestra | Arthur Plettner | Adolph S. Ochs |
| **TEXAS** | | |
| Dallas Symphony Orchestra | Jacques Singer | Herbert Carpenter |
| El Paso Symphony Orchestra | H. Arthur Brown | Mrs. Hugh M. Shannon |
| Ft. Worth Symphony Orchestra | Brooks Morris | Mrs. C. D. Reimers |
| Houston Symphony Society | Ernst Hoffman | H. R. Bourne |
| Tyler Symphony Orchestra | Frits Fall | Mrs. Talbot Williams |
| **VERMONT** | | |
| Vermont State Symphony Orchestra | Alan Carter | Charlotte Kidder |
| **VIRGINIA** | | |
| Norfolk Symphony Orchestra | Henry Cowles Whitehead | Mrs. Frank Bell |
| **WASHINGTON, D. C.** | | |
| National Symphony Orchestra Association | Hans Kindler | C. C. Cappel |
| United States Service Orchestra | Lieut. Charles Benter, U.S.N. | |
| **WASHINGTON** | | |
| Seattle Symphony Orchestra | Nikolai Sokoloff | Ruth Allen McCreery |
| Spokane Symphony Orchestra | Arthur Uhe | Dr. C. A. Veasey, Jr. |
| Walla Walla Symphony Orchestra | Walter Wren | Conrad Diettrich |
| **WEST VIRGINIA** | | |
| Wheeling Symphony Society Orchestra | Antonio Modarelli | Mrs. Gibson L. Caldwell |
| **WISCONSIN** | | |
| Racine Symphony Orchestra | Frederick Schulte | Fidelis Rawson |
| **CANADA** | | |
| Montreal Orchestra | Douglas Clarke | Mrs. Graham Drinkwater |
| Saskatoon Symphony Orchestra | Dean Arthur Collingwood | E. W. Griffith |
| Toronto Symphony Orchestra Association | Sir Ernest MacMillan | J. W. Elton |
| Toronto Promenade Symphony Orchestra | Reginald Stewart | Ernest Joonson |
| Vancouver Symphony Orchestra | Allard De Ridder | J. K. Matheson |
| **MEXICO** | | |
| Symphony Orchestra of Mexico (Mexico City) | Carlos Chavez | Ricardo Ortega |

**Watch our issue of March 1 for a supplementary list.**

# ADVERTISING INDEX


| | Page |
|---|---|
| ABRAM, Jacques | 62 |
| Abt, Cybelle | 123 |
| Academy of Vocal Arts | 105 |
| Alberti, Solon | 119 |
| Alberti-Speth, Fleeda | 119 |
| Althouse, Paul | 106 |
| American Academy of Dramatic Arts | 123 |
| American Conservatory of Music | 109 |
| Andersen, Stell | 120 |
| Anderson, Elsie | 123 |
| Anderson, Marian | 120 |
| Anderson, Oscar W | 108 |
| Antoine, Josephine | 54 |
| Apollo Boys Choir | 120 |
| Arden, Cecil | 117 |
| Arendt, Elsa Harthan | 123 |
| Arnoux, Louise | 84 |
| Auditorium Building | 123 |
| Austin, Grace Leadenham | 115 |
| Autori, Franco | 118 |
| BACHENHEIMER, William | 119 |
| Bachner, Louis | 119 |
| Baker, Dorothy | 70 |
| Baklor, Elsa | 123 |
| Baldwin-Wallace Conservatory of Music | 116 |
| Baldwin, Richard | 118 |
| Balestrieri, Giuseppe | 70 |
| Ballet, Jooss | 30 |
| Ballon, Hedda | 118 |
| Balogh, Erno | 104 |
| Balokovic, Zlatko | 63-120 |
| Bampton, Rose | 54 |
| Barer, Simon | 120 |
| Barrere-Britt "Concertino" | 76 |
| Barthelson, Joyce | 70 |
| Bartlett, Ethel & Rae Robertson | 66-120 |
| Bartlett, Michael | 116 |
| Baum, Kurt | 58-120 |
| Bayer-Lee, Johanna | 116 |
| Bayne, Nanette Gude | 76 |
| Beach, Mrs. H. H. A. | 118 |
| Bellini, Renato | 104 |
| Bentonelli, Joseph | 120 |
| Bertram, Georg | 119 |
| Berumen, Ernesto | 119 |
| Bigalli, Dino | 118 |
| Biggerstaff-Vollmer | 70 |
| Bjoerling, Jussi | 106 |
| Bjorksten, Bettina | 108 |
| Blaisdell, Frances | 118 |
| Blanchard, Henry | 64 |
| Blatherwick, Barbara | 123 |
| Bojanowski, Jerzy | 106 |
| Bonelli, Richard | 120 |
| Boyce, Alfred | 119 |
| Brady, William S | 119 |
| Branzell, Karin | 91 |
| Braun, Leo | 119 |
| Briselli, Isa | 116 |
| Brocks, Hanna | 119 |
| Brosa, Antonio | 117 |
| Bryant, Marshall | 119 |
| Buchta, Jean | 102 |
| Buckingham Hotel | 112 |
| Buebendorf, Francis | 118 |
| Bull, Storm | 75 |
| Buratti, Armando | 102 |
| Bureau of Musical Research | 110 |
| Burnham-Wragg Piano School | 119 |
| Burton, Arthur M | 123 |
| Butler, Hanna | 123 |
| Buxton, Eugenia | 115-120 |
| CARRERAS, Maria | 72 |
| Carson, Leon | 120 |
| Carter, John | 120 |
| Cartier, Jacques | 59 |
| Casadesus, Robert | 120 |
| Case, Harriet | 118 |
| Cavadore, Giuseppe | 123 |
| Chanivecky, Rose | 123 |
| Charbonnel, Avis Bliven | 118 |
| Chenee, Ann | 118 |
| Chester, J. & W. | 122 |
| Chicago Musical College | 84-120 |
| Chicago Symphony Orchestra | 109 |
| Chiesa, Vivian Della | 106 |
| Chigi, Alfred | 123 |
| Chittenden, Kate S | 118 |
| Cincinnati String Quartet | 118 |
| Cleveland Institute of Music, The | 122 |
| Clovis, Hall and Steele, Eleanor | 121 |
| Coffer-Chantal, Violette and Helene | 6 |
| Coleridge-Taylor, Arvil | 114 |
| Collins, Edward | 118 |
| Conley, Eugene | 117 |
| Cook, Naomi Cullen | 108 |
| Cooper, Garland | 120 |
| Copley Concert Mgt | 100 |
| Coreau, Annette | 123 |
| Cottlow, Augusta | 123 |
| Crawford, Elizabeth | 123 |
| Crawford, Robert | 70 |
| Cristea, Josef | 123 |
| Curci, Gennaro Mario | 113 |
| Cutter, Belle Forbes | 119 |
| Czaplicki, George | 107 |
| Czerwonky, Richard | 123 |
| DARWIN, Glenn | 116 |
| Dellera, Riccardo | 118 |
| Delta Omicron | 118 |
| De Segurola, Andres | 113 |
| De Sellem, Elaine | 118 |
| Devries, Mr. and Mrs. Herman | 108 |
| Dickenson, Jean | 116 |
| Dickinson, Clarence | 118 |
| Diedrichs, Helene | 106 |
| di Filippi, Arthur | 123 |
| Dilling, Mildred | 118 |
| Dodge, Rebekah C | 114 |
| Dornay-Culp Studios | 106 |
| Dounis, D. C. | 120 |
| Drake, Charles N. | 100 |
| Draper, Freda | 123 |
| Drittell, Ana | 70 |
| EAST, Grace Adams | 101-120 |
| Eastman School of Music | 74-120 |
| Edkins, Alden | 116 |
| Edward, Gladys Hirst | 84 |
| Edwards, Carlo | 106 |
| Elin, Vladimir | 122 |
| Elman, Mischa | 120 |
| Elmore, Robert | 106 |
| Embree Concert Service, Inc | 120-131 |
| Erb, John Warren | 118 |
| Esain, Sonia | 123 |
| FEUERMANN, Emanuel | 57 |
| Fiedler, Arthur | 118 |
| Files, Ada Belle | 123 |
| Findlay, Francis | 120 |
| Fischer, Inc., Carl | 100 |
| Fleischer, Editha | 120 |
| Flesch, Ella | 122 |
| Fletcher, Lola | 122 |
| Fletcher, Stanley | 123 |
| Foederl, Leopold | 118 |
| Foley, Charles | 100 |
| Forest, Frank | 106 |
| Frantz, Dalies | 54 |
| Freed, Isadore | 74 |
| Fuchs, Viktor | 116 |
| GALA Concert Ensemble | 5-121 |
| Galamian, Ivan | 123 |
| Ganz, Rudolph | 108 |
| Garnet, Joseph | 118 |
| Gaudenzi, Edith W | 104 |
| Gerhart, Russell | 118 |
| Ghione, Franco | 120 |
| Gieseking, Walter | 106 |
| Glatz, Hertha | 120 |
| Gontard, Paula | 116 |
| Gonzalez, Enya | 8-120 |
| Goodwin, Esther | 118 |
| Gorin, Igor | 54 |
| Gorodnitzki, Sascha | 101-103-105-107 |
| Grainger, Percy | 65-106 |
| Grasse, Edwin | 119 |
| Griller String Quartet | 106 |
| Grobe, Edouard | 53-120 |
| Gundry, Roland | 120 |
| Gustafson, Lillian | 117 |
| HALL, Frances-Gruen, Rudolph | 70 |
| Harris, Edward | 119 |
| Hatschek, Hans | 118 |
| Hero, Stephan | 70-99 |
| Herrick, John | 116 |
| Heyman, Katherine Ruth | 119 |
| Hoffmann, Ernst | 120 |
| Hofmann, Josef | 3-120 |
| Hofheimer, Grace | 123 |
| Horton, Russell | 113 |
| Horwitz, Hans | 118 |
| Hoyen, George | 120 |
| Hubert, Marcel | 120 |
| Huhn, Bruno | 119 |
| Hull, Vera Bull | 70 |
| Hunn, Doris Adams | 122 |
| Hunt, Mildred | 70-122 |
| Hyde, Ora | 89 |
| IGY, Pia | 88 |
| Indianapolis Symphony Orchestra | 120 |
| Institute of Musical Art | 104 |
| Irwin, Richardson | 118 |
| Ish-Ti-Opi | 120 |
| JAGEL, Frederick | 120 |
| Janowitz, Otto | 118 |
| Jepson, Helen | 10-54 |
| Jolliffe, Norman | 119 |
| Jompulsky, Harry | 118 |
| Jones, Alton | 68-120 |
| Jones, Parry | 114 |
| Jooss Ballet | 39-120 |
| Juilliard School of Music | 83-120 |
| Juilliard Summer School | 115 |
| KAMINSKY, Anatol | 51 |
| Katz, I. Rudolph | 123 |
| Kendrick, Dorothy | 103 |
| King, Bruce Spencer | 119 |
| King, Jessie | 120 |
| Kipnis, Alexander | 71-106 |
| Kirk, Desault | 123 |
| Kneisel, Marianne | 70 |
| Knight, Felix | 9-120 |
| Kortschak, Hugo | 104 |
| Kreisler, Fritz | 2 |
| LAFORGE-Berumen Studios | 121 |
| Laholm, Eyvind | 121 |
| LaMar, Grace | 123 |
| La Motte, Lila | 122 |
| Land, Arthur Harold | 117-123 |
| Lanier, Helen | 123 |
| Lapham, George | 60 |
| Lawrence College Conservatory | 123 |
| Lawrence, Marjorie | 121 |
| Le Blanc, Arthur | 121 |
| Lehmann, Lotte | 121 |
| Leopold, Ralph | 116 |
| Lev, Ray | 121 |
| Levinskaya, Maria | 122 |
| Levy, Heniot | 123 |
| Liebling, Estelle | 121 |
| Liebling, George | 123 |
| Loesser, Arthur | 62-70 |
| Longmans, Green & Co | 95 |
| Longone, Elen | 121 |
| Love, Mark | 87-121 |
| Luening, Ethel and Otto | 122 |
| Lurgan, Lord | 116 |
| Lushanya, Mobley | 79-121 |
| MAC CONACHIE, Margaret Ellen | 118 |
| Mac Cue, Beatrice | 106 |
| Mac Donald, Jeanette | 106 |
| Magee, Edythe J | 118 |
| Mahoney, Julia | 116 |
| Maiman, Earl | 121 |
| Makanowitzky, Paul | 114 |
| Malko, Nicolai | 73-121 |
| Malone, Robert | 102-122 |
| Manners, Lucille | 72-102 |
| Mannes Music School | 121 |
| Marca, Maria | 118 |
| Marcus, Adele | 123 |
| Margolis, Samuel | 118 |
| Markoff, Mark | 113 |
| Martinelli, Giovanni | 4-121 |
| Martini, Nino | 54 |
| Mayle, Helena | 123 |
| Maynor, Dorothy | 54 |
| McArthur, Edwin | 118 |
| Melchior, Lauritz | 41-121 |
| Melton, James | 54 |
| Melvin, Mary Armstrong | 116 |
| Meltzer, Edward | 118 |
| Menuhin, Yehudi | 11-54 |
| Michigan State College | 104 |
| Milanov, Zinka | 106 |
| Monroe, Lucy | 121 |
| Moore, Grace | 121 |
| Morini, Albert | 93 |
| Mott, Alice Garrigue | 119 |
| Muenzer, Hans | 108 |
| Mundy, Anne | 78 |
| Munro, Julia Larsen | 119 |
| Murat, Ronald | 102 |
| Musikonsky, Paul | 121 |
| NATIONAL Guild of Piano Teachers | 122 |
| National Symphony Orchestra | 121 |
| Neill, William | 121 |
| New York College of Music | 119 |
| New York Philharmonic-Symphony String Quartet | 121 |
| Nichols, John W | 118 |
| Norris, Jean | 114 |
| Noske, Willem | 77-121 |
| Novaes, Guiomar | 121 |
| OBERLIN Conservatory | 123 |
| Ohlin, Hilda | 70 |
| Onofrei, Dimitri | 123 |
| Orton, Dorothy | 116 |
| Ott, Bertha | 118 |
| Ottone, Augustus | 123 |
| PADEREWSKI, Ignace | 121 |
| Pandolfi, Frank | 123 |
| Parronchi, Bernard | 118 |
| Pascarella Trio | 118 |
| Peabody Conservatory | 106 |
| Peerce, Jan | 45 |
| Pemberton, Virginia | 121 |
| Perfield, Effa Ellis | 118 |
| Petri, Egon | 106 |
| Pfleger, Edward | 123 |
| Phi Beta | 118 |
| Philo, Viola | 116 |
| Piatigorsky, Gregor | 61-121 |
| Picco, Millo | 119 |
| Pinza, Ezio | 121 |
| Platoff Don Cossack Chorus | 37 |
| Pons, Lily | 7 |
| Poole, Valter | 102-118 |
| QUILLIAN, James | 118 |
| RACHMANINOFF, Serge | 49 |
| Raisa-Rimini School of Opera | 121 |
| Rascher, Sigurd | 85 |
| Raymond, George Perkins | 78 |
| Ray, Ruth | 108 |
| Read, Gardner | 118 |
| Reimers, Paul | 119 |
| Repper, Charles | 106 |
| Rethberg, Elisabeth | 121 |
| Reti, Rudolf | 116 |
| Riesberg, F. W. | 119 |
| Rio, Mme. Anita | 119 |
| Robertson, Rae and Bartlett, Ethel | 66-120 |
| Roche, James Maxwell | 119 |
| Rockwood, John | 70 |
| Roeder, Carl M | 119 |
| Roesgen-Champion, Marguerite | 114 |
| Roosevelt, Emily | 121 |
| Rosati, Enrico | 104 |
| Rosenek, Leo | 122 |
| Ross, Stuart | 119 |
| Rossi-Diehl, Courty | 118 |
| Rousseau, Louis | 123 |
| Rubinstein, Beryl | 62-70 |
| Rudnitsky, Alvin | 121 |
| SAIDENBERG Symphonietta | 123 |
| Salzedo, Carlos | 5-121 |
| Samoiloff, Lazar S. | 111 |
| Sample, John Dwight | 108 |
| Saroya, Bianca | 123 |
| Schmidt, Mae Doelling | 123 |
| Schoettle, Elmer | 123 |
| Schofield, Edgar | 119 |
| Schonwald, Grete | 118 |
| Schuster, Joseph | 122 |
| Schwerke, Irving | 114 |
| Segrera, Carolina | 54 |
| Semino, Norina | 114 |
| Serkin, Rudolf | 55-121 |
| Sharnova, Sonia | 121 |
| Sigma Alpha Iota | 121 |
| Signorelli, Michael | 123 |
| Sims School of Music, Lee | 121 |
| Sittig, Margaret | 117 |
| Skilton, Charles Sanford | 118 |
| Solomon, Izler | 108 |
| Sorey, Vincent | 123 |
| Spada, William | 118 |
| Spalding, Albert | 121 |
| Speaks, Margaret | 47 |
| Spear, Thelma | 118 |
| Stauber, Greta | 119 |
| Steele, Eleanor and Clovis, Hall | 121 |
| Stern, Isaac | 121 |
| Steuber, Lillian | 113 |
| Stewart, Oliver | 123 |
| Stewart, Reginald | 69-121 |
| Stillman-Kelley, Edgar | 119 |
| Stocker, Leonard | 115 |
| Stoessel, Albert | 104 |
| Stueckgold, Jacques | 119 |
| Sturani, Cesare | 118 |
| Swain, Edwin Orlando | 119 |
| Sweney, Josephine | 119 |
| Szantho, Enid | 121 |
| TAGLIAFERO, Magda | 114 |
| Tange, Beatrice | 123 |
| Taylor, Bernard U | 119 |
| Taylor, Myron | 70 |
| Tennyson, Jean | 121 |
| Tibbett, Lawrence | 12-54 |
| Tracy, Gerald | 98 |
| Trapp Family Singers | 35-121 |
| Traubel, Helen | 121 |
| Trevisan, Vittorio | 116 |
| Trucco, Vittorio | 118 |
| Tully, Alice | 121 |
| Tuthill School for Oratorio | 123 |
| Tweedy, Maude Douglas | 119 |
| Tyers, John | 88 |
| VAN, Monna | 123 |
| Van Loon, Helen | 106 |
| Verson, Cara | 108 |
| Violin, Mischa | 118 |
| Virgil School of Music | 123 |
| Virovai, Robert | 121 |
| Vita, Arturo | 116 |
| Von Hatten, Georg | 114 |
| Votipka, Thelma | 123 |
| Vronsky & Babin | 33-121 |
| WAGNER, Oscar | 121 |
| Ward-Belmont Conservatory | 123 |
| Wardrop, Lare | 118 |
| Warner, Ardelle | 70 |
| Webster, William & Remington, Dorothy | 106 |
| Weede, Robert | 43 |
| Welge, Gladys | 108 |
| Wells, Howard | 123 |
| Wennermark, Eunice | 113 |
| Weschler, Angela | 106 |
| Wessell, Florence | 121 |
| Westminster Choir College | 123 |
| Wightman, Alice | 118 |
| Winslow & Fitzsimons | 98 |
| Wittgenstein, Paul | 104 |
| Wummer, John | 116 |
| Wysor, Elizabeth | 121 |
| YON, Pietro | 118 |
| ZAPPONI, Ricardo | 104-121 |
| Zelzer, Harry | 118 |

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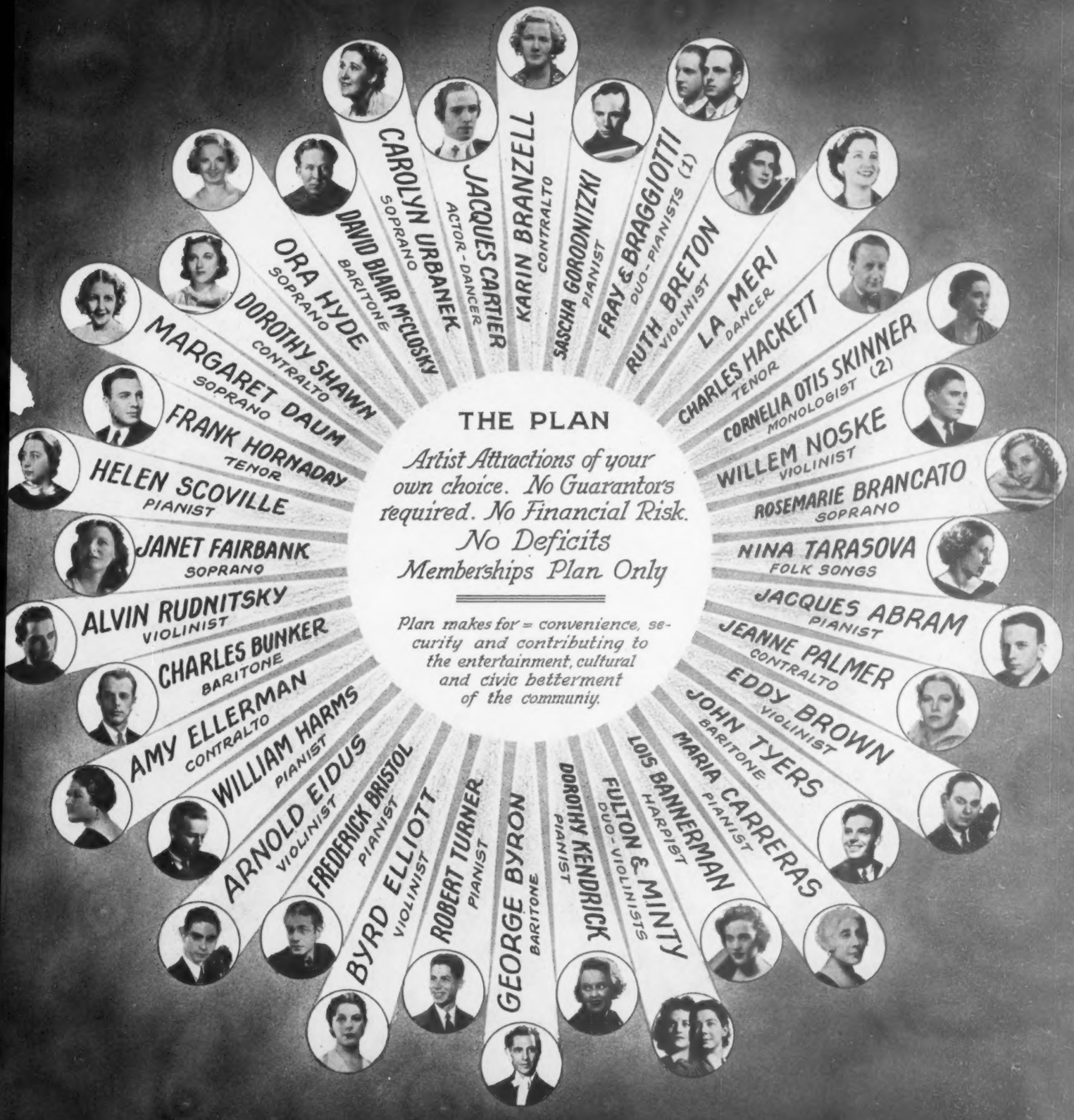


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